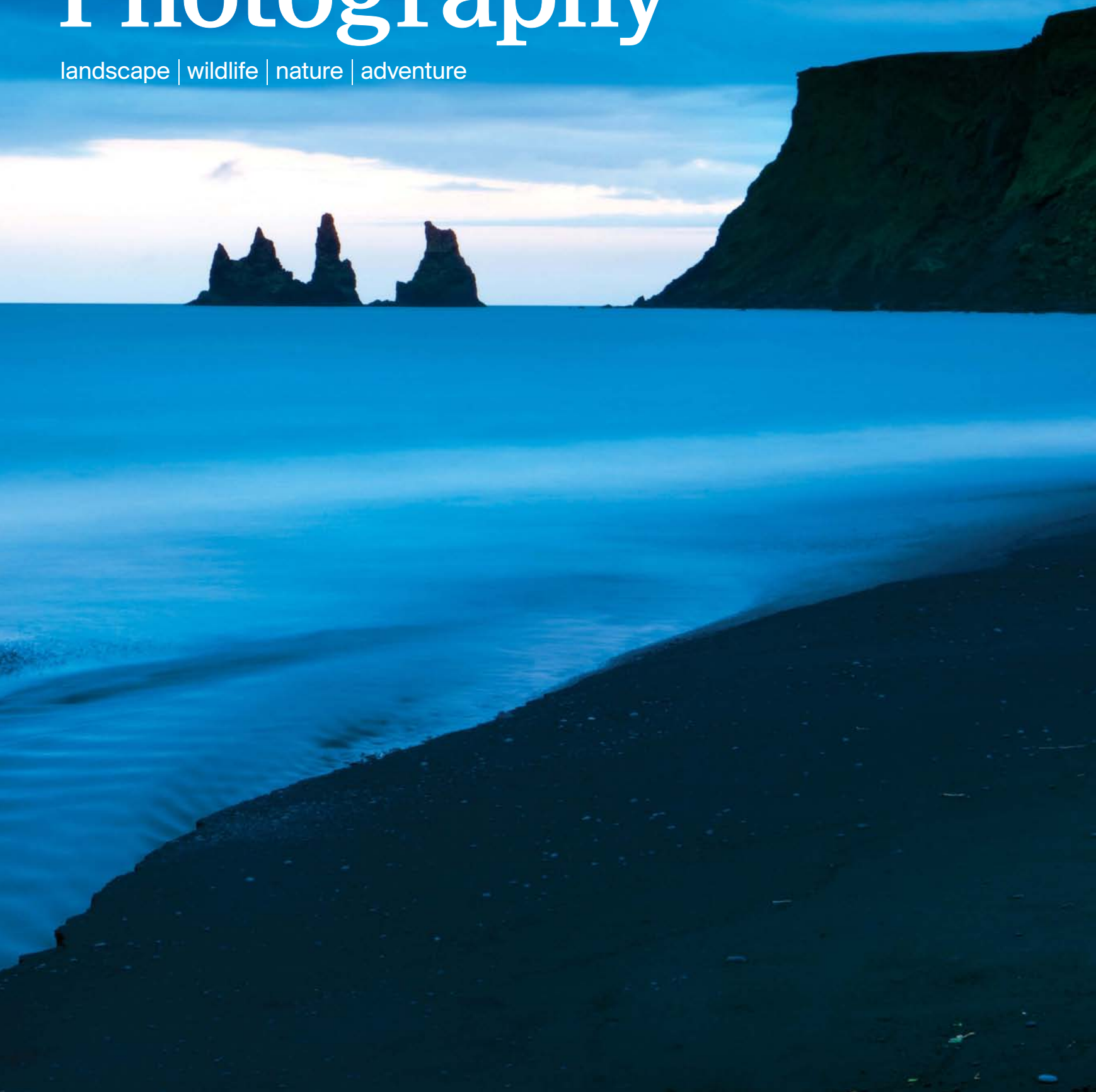


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EDITOR'S LETTER

Source of inspiration

Let's face it; most of the time we end up pursuing our love of photography on our own. It's not that we don't like other people, of course, it's simply the fact that taking photographs in the outdoors requires a focus that is easily distracted when we are with others. There is also the fact that it's hard to find buddies when you are heading out of the door at 3am or staying in the hills until the light fades from the sky.

I think this isolation in the field is part of the reason photography workshops have taken off in the way they have over the past five years or so. And it also fuels the desire to attend other photography events, such as talks and exhibitions. For sure, we can all take something away from the wise words of a master tutor, seeing a beautifully printed image or hearing the ideas of an inspiring presenter, but we can recharge our creative batteries equally well by just hanging out with each other. And that's what these events provide, an opportunity to chat and share experiences with our fellow outdoor photographers.

As I write this, we are preparing

to head to the Patchings Festival for four days of mingling with our peers and being fired up by the great speakers we have appearing on the OP stage. And from 25 July to 23 August, we will be involved with the unique and compelling Masters of Vision Exhibition at Southwell Minster (see page 50), which is curated by landscape guru Pete Bridgwood.

Set in the nave of the cathedral, there are few places more moving to view stunning prints from some of the best landscape photographers in the country. But as impressive as it is (and you have to witness it for yourself to fully understand the power of this exhibition), the real magic happens when the photographers attending have informal get-togethers among the images or in the café or nearby pubs.

I've seen project ideas come to life, tentative book deals being done and exciting new approaches to outdoor photography emerge from these casual conversations. It's like being hooked up to an inspiration drip.

Steve Watkins



GET IN TOUCH

EMAIL Contact the Editor, Steve Watkins, at steve@thegmcgroup.com or Deputy Editor, Claire Blow, at claire.blow@thegmcgroup.com

WRITE TO US Outdoor Photography, 86 High Street, Lewes, East Sussex BN7 1XN



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COVER IMAGE

Lee Frost took this stunning image of the sea at Vik beach in Iceland. To find out how Lee takes his photographs of water, check out his technique feature on page 26.

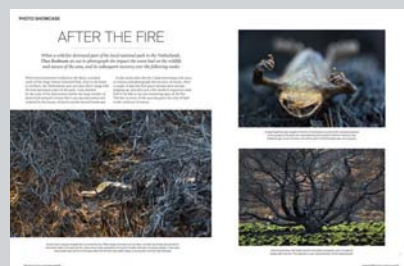
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Lee Frost reveals his approach to taking great water images – page 26



Theo Bosboom bears witness to a park's recovery after a fire – page 66



Andy Luck puts the new Nikon D7200 through its paces – page 90



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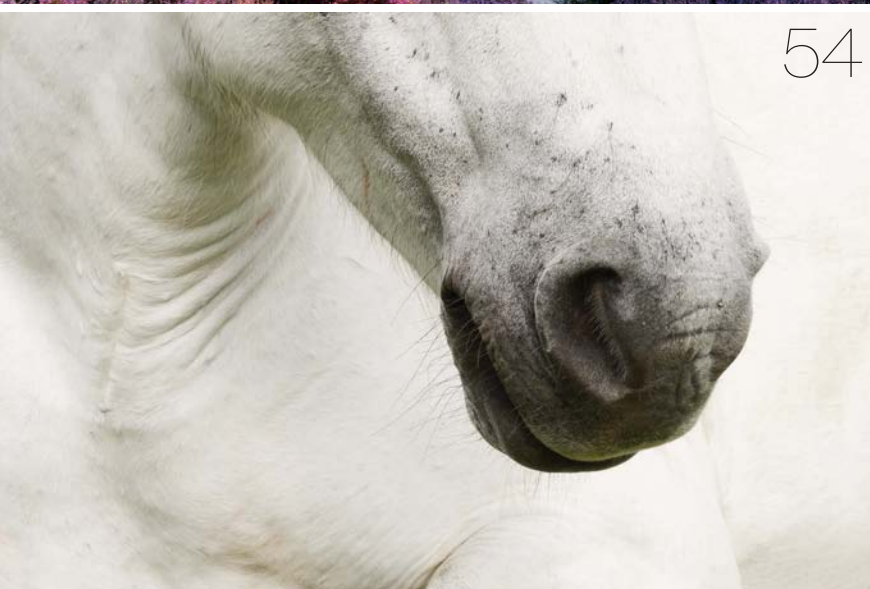
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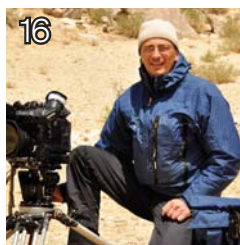
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Correctly identify the location and you could win a BioLite NanoGrid, worth £89.95!

IN THE MAGAZINE THIS MONTH...



Danny Green is an award-winning nature photographer based in Leicestershire. In 2012 he was chosen to represent the world of nature photography for Canon's Ambassador programme. He is also a member of the Wild Wonders of Europe project and the 2020VISION team. dannygreenphotography.com



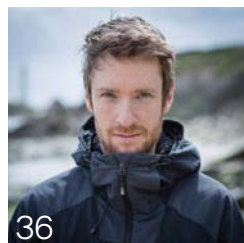
Keith Partridge has been one of the world's leading adventure cameramen for two decades. The BAFTA winning *Touching The Void*, the *Beckoning Silence* and *Human Planet* are just some of the films that have taken him to the ends of the earth. From the caves of Papua New Guinea to the summit of Everest, no location has been too dangerous or too wild for him. adventurecamera.co.uk



Pete Bridgwood is a fine art landscape photographer and writer. He is fascinated by the creative foundations of landscape photography and passionate about exploring the emotional elements of the art. petebridgwood.com



Over the last 20 years, **Lee Frost** has become one of the UK's leading landscape and travel photographers and one of the world's bestselling photography authors. He also leads sell-out photo workshops and tours. leefrost.co.uk



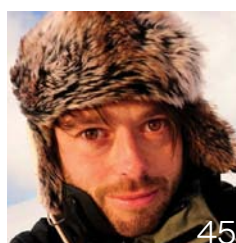
Thomas Heaton is based in the north-east of England. His love of travel, adventure and the outdoors shines through in his photography. Filming and sharing his photo adventures on YouTube has brought great success to this up and coming photographer. thomasheaton.co.uk



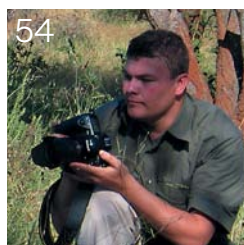
Paul Harris trained as a photojournalist. He is passionate about storytelling through his travel, adventure and documentary imagery; balancing the road less travelled with the spirit of the land and its peoples. Paul is a sought-after tutor, and leads photo tours for Wild Photography Holidays. paulharrisphotography.com



Aidan Maccormick is a biologist based in Scotland. His work takes him to the remotest locations of the UK where he moonlights as a landscape photographer. His passion is exploring the west coast of Scotland, and one day he hopes to make it to St Kilda. maragorm.com



Stewart Smith is a photographer and writer based in Cumbria, and can usually be found somewhere up a mountain in the Lake District or the Scottish Highlands. stewartsmithphotography.co.uk



Chris Weston is a professional wildlife photojournalist. He has travelled widely to document the issues and challenges facing many of the world's rarest species, and is the principal photographer for the NGO Animals on the Edge. chrisweston.photography



Theo Bosboom is an award-winning landscape and nature photographer based in the Netherlands. In 2013 he gave up his job as a lawyer to become a full-time professional photographer; a step he hasn't regretted for one second so far. theobosboom.nl



Alex Hyde works as a natural history photographer based in the Peak District and also runs photography tours and workshops. Whether in the rainforests of Borneo or his back garden, he is usually in search of insects, spiders and other small creatures. alexhyde.co.uk



Andy Luck is an award-winning wildlife short programme producer, and also an environmental photojournalist with a passion for cameras and photography. His work has been widely published, and he is a regular contributor to *OP*. wildopeneye.com

ALSO IN THIS ISSUE

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PRIDE OF PLACE



Tengmalm's owl

by Danny Green

The taiga forests of Finland are home to some wonderful wildlife. The most elusive residents are the boreal owls, and I have spent the past few years searching for the various species. The Tengmalm's owl breeds in the old growth forests and will occupy the old nest holes of black woodpeckers. These natural nest holes are in short supply, but they will readily take to artificial nest boxes. A Finnish friend of mine has built a number of boxes as part of a study, and we were checking some to record the breeding success. As we were doing so, this female was perching on the lower branches watching us, which gave me a great opportunity to photograph her. It was late in the evening and the subtle light filtering through the forest really highlighted this stunning owl.

Canon EOS 1DX with EF 500mm f/4L IS II USM lens, ISO 1250, 1/320sec at f/4, Gitzo tripod





NEWSROOM

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OTHER NEWS

One in five birds at risk of extinction in the EU

Puffins are among 37 species on the list that regularly visit the UK.

© Chris Cornsall / rspb-images.com



A new assessment of European birds has revealed that nearly one fifth (18%) of species are at risk of extinction across the European Union. Nearly half of the birds considered to be under threat occur regularly in the UK, including lapwing, puffin, curlew and kingfisher. Habitat loss, climate change and intensive farming are behind the declines.

The findings are in the new European Red List of Birds, prepared over three years by a consortium led by BirdLife International and financed by the European Commission.

Of 246 regularly-occurring birds in the UK, 37 species have been assessed as at risk of extinction in the European Union. The Balearic shearwater, a regular visitor to UK shores from the Mediterranean is in the highest category of threat.

There have also been some improvements, however. Twenty species that were previously considered regionally threatened are now classified as 'least concern' in Europe.

Martin Harper, the RSPB's Conservation Director said: 'It would have been unthinkable 20 years ago that birds such as lapwing and curlew would be threatened species in Europe. However, conservation action across the continent, guided by the Birds Directive, is helping species such as stone curlew, Dalmatian pelican, avocet and crane.'

Christina Ieronymidou, the European Species Programme Officer at BirdLife, said: 'The European Red List tells us that we have done a decent job at rescuing the rarest species by protecting their last strongholds and eradicating invasive species, but we are now faced with bigger challenges, from the ecological degradation of our farmland to climate change. These require a much broader response.'

The EU is currently reviewing its birds and habitats directives, which form the cornerstone of European nature conservation policy. The RSPB is urging people to add their voice to the consultation – to have your say, visit rspb.org.uk.



Jeremy Walker becomes Nikon ambassador

Landscape photographer Jeremy Walker has been made a Nikon Ambassador. Set up in 2013, the ambassador initiative celebrates class-leading photographers working in specific fields of photography.

Jeremy, who has been producing landscape and architectural imagery for advertising, design and editorial clients around the world for over 20 years, joins photographers Leon Neal and David Yarrow to complete this year's new ambassador lineup.

Jeremy Walker told *Outdoor Photography*: 'There are many excellent landscape photographers working in the UK, and to be singled out by Nikon and invited to be an ambassador is a privilege and honour.' nikon.co.uk/nikonambassadors



© Jeremy Walker



© National Trust/Richard Williams

National Trust buys Great Orme coastal farm

A section of the Great Orme in North Wales has been safeguarded for the future after being bought by the National Trust. The acquisition includes the 140-acre Parc Farm, which overlooks Anglesey and the Welsh coast, and grazing rights to 720 acres of the headland.

Rising more than 200m from the sea at Llandudno, the Great Orme is a spectacular landscape and regarded as one of the top botanical sites in the UK, with plant and butterfly subspecies unique to the headland as well as rare birds such as chough. It is also rich in archaeology, including Britain's largest bronze age copper mine.

The acquisition is part of the National Trust's Neptune campaign, which was set up 50 years ago to protect areas of coastline under threat from development – it now looks after 775

miles of coastline across England, Wales and Northern Ireland. The Trust has just launched its new vision for the nation's coastline and is urging the government to keep a coalition promise to create a 3,000-mile footpath around the entire English coast by 2020.

'Over 50 years the extraordinary generosity of people from across the world has enabled us to buy some of the most beautiful, dramatic and diverse coastline on these islands,' said Helen Ghosh, our Director-General. 'This campaign has tapped into that deep sense of connection with, and love of, the coast. Without this, our coastline could look very different today.'

Find out more about the National Trust's Neptune campaign at nationaltrust.org.



Olympus introduces try-before-you-buy

Olympus has launched a new program called Test & Wow that enables you to try out its interchangeable lens system cameras over a three-day period. Photographers can choose from the OM-D or PEN series, including the new OM-D E-M5 MkII, in combination with one or more high-performance M. Zuiko lenses (subject to availability).

To reserve a test camera and lens you can simply register your preferred trial products via Olympus' Test & Wow website (below), the date for the loan and details of the Olympus retailer you

wish to collect your package from. The program is offered free of charge, but some participating dealers may request a refundable deposit. *For more information and to reserve a test camera and lens please visit www.olympus.eu/GB_en.*

Big Butterfly Count 2015

Butterfly Conservation is calling on nature lovers across the UK to take part in its annual wildlife survey, the Big Butterfly Count. Launched in 2010, the count has rapidly become the world's biggest survey of butterflies; last year more than 44,000 people took part, recording almost 560,000 butterflies and day-flying moths.

As well as providing valuable information about the health of our environment, the survey results help Butterfly Conservation to identify declines in species so that plans can be put in place to protect them.

To take part, simply count butterflies for 15 minutes during bright (preferably sunny) weather between 17 July and 9 August. Records are welcome from anywhere, from parks and gardens to fields and forests and they can be submitted via the Big Butterfly Count website or via a free smartphone app.

Find out more at bigbutterflycount.org.



© MarkMiron / Shutterstock.com

Sebastião Salgado receives top award

Brazilian photojournalist Sebastião Salgado has recently been awarded the Royal Geographical Society's Cherry Kearton Medal and Award, for excellence in Amazonian photography as a record of natural history. The Royal Medals, which have been approved by Her Majesty the Queen, recognise extraordinary achievement in geographical research, fieldwork and teaching, photography and public engagement, and are among the highest honours of their kind in the world. They have been presented since the 1830s, and past winners include David Livingstone, Captain Robert Scott and Sir David Attenborough.

Professor Dame Judith Rees of the Royal Geographical Society (with IBG) said: 'I am delighted that Sebastião Salgado has been awarded the Cherry Kearton Medal and Award. His photography provides an exceptional record of Amazonian natural history, powerfully illustrating issues relating to conservation and international education.'

Among this year's other award winners is writer Robert Macfarlane, who received the Ness Award for his innovative writing on landscape and nature. His bestselling books draw together geography and natural history.

rgs.org



OUT THERE

IN PRINT

Weather Permitting

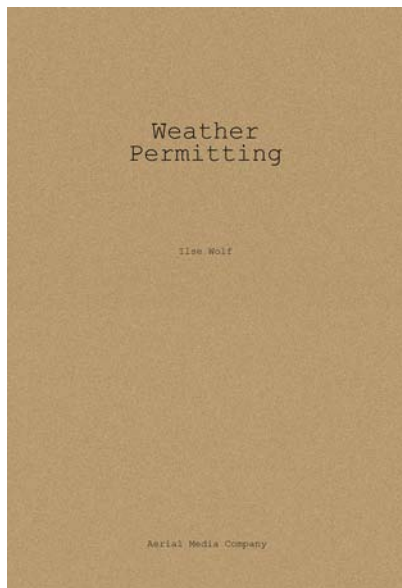
Ilse Wolf

» Aerial Media Company

» 9789402600322

» Paperback, £24.99

The opening of *Weather Permitting* is unusual for a photo book. In the first 12 pages there are no pictures, just short text messages



printed on the top right of each page. The texts are a conversation between 23-year-old Ilse Wolf, the author, and 65-year-old Brother Titus, a monk who lives on Caldey – a remote island, where only 28 people reside, that lies on the southwest coast of Wales. Revealing how an ongoing storm is stopping Ilse from taking the boat to Caldey, these 12 texts paint a picture of what we will see in the subsequent pages once she has reached her destination. What follows is an intriguing set of pictures showing Ilse's personal experience of visiting a barren and secluded island where nature takes reign.

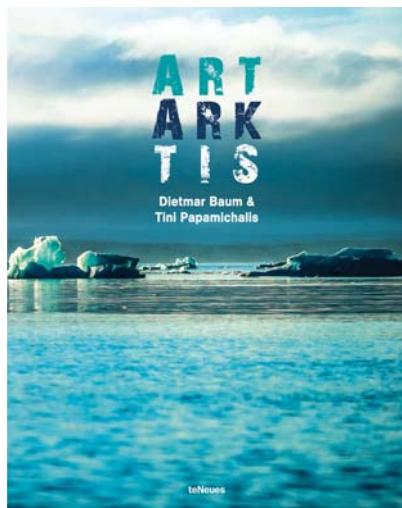
While Ilse's contemporary style may not be to everyone's taste, her landscape photographs evocatively capture the island's character and, more intriguing still, illustrate her quest to connect with nature. Printed on matt paper and with most of the images being full-bleed, Ilse's photographs are powerfully immersive. Her portraits and short interviews with the island's inhabitants show how this is a community reliant on weather,



© Ilse Wolf

the tide and each other – a way of living that is so different to the fast-consuming, social-media driven society Ilse states in the book she hopes to separate herself from.

It's remarkable that this book was Ilse's final year thesis when studying at Antwerp's Royal Academy of Arts. Exciting prospects lie ahead for this young photographer, and I look forward to seeing what she produces next.



Art Arktis

Dietmar Baum and Tini Papamichalis

» teNeues

» 9783832732424

» Hardback, £65

For three weeks in February 2014, couple Dietmar Baum and Tini Papamichalis embarked on an expedition to photograph Antarctica. Visiting parts of the continent rarely seen by mankind, Baum and Papamichalis capture glaciers, exposed rock formations and wildlife with the latest and most sophisticated Hasselblad photographic equipment.

Interestingly their pictures seem to eschew a natural quality and instead verge towards the surreal. At times this look may be too much for some, but nonetheless their ability to evoke an eerie quality is still effective.



© ART ARKTIS by Dietmar Baum & Tini Papamichalis



Outdoor Action and Adventure Photography Dan Bailey

» Focal Press

» 9780415734240

» Paperback, £21.99

'Are you ready for the action that's about to explode in front of your lens? I mean really ready? You'd better be, because there is no second chance in this game,' says Dan Bailey, professional adventure sports photographer, in the introduction to his gripping new book. Taking you through gear, technical concerns, lighting, and how to break into the professional market, this informative book should be on any adventure photographer's bookshelf.



Ireland's Wild Atlantic Way Carsten Krieger

» The O'Brien Press

» 9781847176967

» Paperback, £11.99

If you enjoy our Locations Guide section (see page 41) then this is a book you are sure to find of interest. In 200 stunning pictures we see what visual delights the Wild Atlantic Way, a sign-posted route along Ireland's west coast, has to offer – and what a visually spectacular offering it is. From spectacular scenery to native wildlife and ancient castles to small boating villages, photographer Carsten Krieger has documented his travels along the 2,500km route to great effect. In doing so, he has created a photo book that captures the spirit of his subject.



The Hare Book Edited by Jane Russ

» Graffeg

» 9781909823686

» Hardback, £9.99

Some of the most rewarding books are those that reveal something new to you about a particular subject. From the opening sentence to the last line, *The Hare Book* is brimming with interesting facts: for instance, I learned how the hare can run at speeds up to 45 miles per hour (which is faster than a puma), evolved in northern Asia after the last ice age and commonly do not live beyond four years. The 80 colour pictures capture the spirit of this elusive animal and are just as delightful and engaging as the accompanying text. With images from 17 photographers, readers will notice the varying photographic styles and approaches each adopt.

TWO EBOOKS WITH A DIFFERENCE

When venturing out into the field, taking a printed how-to book can be cumbersome and slow down your shooting. Here we've picked two informative ebooks that you can upload to your tablet for quick referencing.

Photographing the American Southwest: Getting impressive shots at Zion, Bryce, Arches, Canyonlands and Capitol Reef

Tim Truby

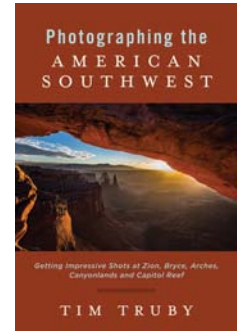
» 9781483552644

» £5.18, available from

amazon.co.uk

Covering all five of Utah's national parks and a number of equally visually stunning locations nearby, Tim Truby's ebook is a useful guide for

any amateur landscape photographer wanting to take powerful pictures of the American Southwest. Choosing six to eight of his most preferred viewpoints in each park, Tim's knowledge of this part of the world is highlighted by the extensive information he gives – such as best time to shoot, important trail information and compositional challenges to overcome. Other details include local history, etiquette photographers should follow and his post-processing tips in Lightroom. There are also 60 of Tim's photographs to inspire you (which really do excel when viewed on a backlit screen) as well as illustrating what you should expect at each location.



Crests of Fire

Andy Rouse

» £6.99, available from ebooks.andyrouse.co.uk

After spending two months photographing Great Crested Grebes in south Wales, Andy Rouse decided to do something a little different with his images: to publish an ebook. A publication that matches up to the high standards you expect from one of the UK's most celebrated and successful wildlife photographers, *Crests of Fire* will keep you entertained, inspired and informed from start to finish. Using the medium to its full advantage, Andy has included interactive features for the readers to enjoy, such as pop-up captions and camera information. Largely picture-led to highlight the beauty of this remarkable bird, the text gives a good insight into Grebes' diet, habitat, mating rituals and other behaviour. Written in Andy's trademark personal, humorous and passionate tone, *Crests of*



Fire is a roaring success that will look good on your tablet or computer screen.

THE BIG VIEW

EXHIBITIONS

1 Travel Photographer of the Year

» Royal Geographical Society, London

» 24 July to 5 September

Successful images from 2014's Travel Photographer of the Year awards will be on display at the Royal Geographical Society this summer. The exhibited images will be organised into the competition's 15 categories, meaning a range of approaches to a variety of subjects, from adventure, landscape and wildlife to portraits of people from all over the world. The show will include work by UK photographer Phillip Lee Harvey, who won first prize for his two portfolios of the Namibian Himba tribe and the rock churches of the Ethiopian town of Lalibela.

tpoty.com

2 High Lines

» Buxton Art Gallery and Museum, Derbyshire

» To 16 August

Provoking us to question our relationship with the landscape, Brian Adams' black & white images of the Peak District's



Hopton Cottage © Brian Adams

Winner of Creative Travel Portfolio - Spirit of Adventure © Piotr Trybalski, Poland



Monsal and High Peak trails are intriguing in both the way he composes his photographs and the project's concept. His unconventional way of seeing leads him to spotlight areas of the landscape that may normally go unnoticed. Including a small portion of

manmade structures such as powerlines, wind turbines and buildings in his images, Adams keeps the countryside as the focus of the image to show how even when we modify the landscape it does, to a certain extent, retain a natural feel.

derbyshire.gov.uk

ADVENTURE TRAVEL FILM FESTIVAL



Still from *Somewhere Else Tomorrow* © Daniel Rintz



Still from *Arctic Air* © Finn and Niall McCann



Still *South to South* © Olivier Aubert and Mike Blyth

Created by adventure duo Lois Pryce and Austin Vince, the Adventure Travel Film Festival is now in its fifth year and offers a weekend of inspiring films, workshops and talks that match the success and high standard of previous years. With the 2015 theme being 'rediscovering the lost art of hitchhiking', this year's keynote speaker is André Bruguiroux who, between 1955 and 2005, hitchhiked in every country in the world. Alongside workshops on crowdfunding, travel photography and yoga for travellers, there will be a series of panel talks where the public can ask

advice on hitchhiking and long-distance vehicle or human-powered expeditions. Highlights from the impressive film lineup include *Going the Distance*, a documentary made by two British newlyweds travelling by motorbike from Alaska to Argentina and *Into the Sea*, which follows Irish surfer Easkey Britton teaching girls living in conservative areas of Iran how to surf.

The Adventure Travel Film festival runs from 14 to 16 August at Mill Hill School, London. To book tickets visit adventuretravelfilmfestival.com.



3

Ana Cross, 2014 © John Potter

3 Purple Heather to Shingle Beach

» Inspired by... gallery, North Yorkshire
» 9 to 28 July

A set of John Potter's colour photographs of the North York Moors are on show at the



4

© Helen Iles

Moors National Park Centre's Inspired by... gallery this July. Focusing on capturing those transient moments when light falls on the landscape, John's work has a uniformity, style and strength that will inspire anyone interested in landscape

photography from a traditional topographical viewpoint.
northyorkmoors.org.uk

4 The Light and Dark of the Welsh Landscape

» Venue Cymru, Conwy
» 1 July to 30 September
At Llandudno's Venue Cymru this summer, Kris Williams and Helen Iles are exhibiting a selection of photographs that reflect their connection to various aspects of the Welsh landscape. With different but equally inspiring styles, Kris specialises in astrophotography while Helen focuses on mountain scenes – especially those found in and around Snowdonia, where she lives.
venuecymru.co.uk



4

© Kris Williams

WATERSIDE EVENTS

From impressive waterfalls in Scotland to serene beaches in Devon, the UK has a wealth of stunning lakes, rivers and coastline to explore. Here's our pick of events we think will inspire you...

Falls of Clyde Badger Watch

» New Lanark World Heritage Site, South Lanarkshire
» 6.30pm to 10pm, 9 July and 23 July
The Falls of Clyde is not only a perfect place for photographing waterfalls, it also has an array of wildlife living within the site. Join Scottish Wildlife Trust's nighttime walk to spot badgers, bats and other nocturnal creatures.
whatsonlanarkshire.co.uk

Stargazing Evening with an Astronomer

» Libanus, Powys
» 9.30pm to 12.30am, various dates
One of the few Dark Sky areas in the UK, the Brecon Beacons National Park is ideal for astrophotography. During this three-hour session an astronomer will be on hand to show you how to use star maps, operate a professional telescope and photograph the celestial delights. The event starts an hour after sunset, so you could travel to the park early and photograph the river Usk.
gooddayout.co.uk/experiences/dark-skies-stargazing-evening-astronomer



© Lorne Gill/SNH

Energetica Summer Festival 2015: Secret Sands of Forvie

» Forvie National Nature Reserve, Aberdeenshire
» 11am to 2.30pm, 6 August
Part of this year's Energetica Summer Festival, this three-mile walk takes you across the shifting sand dunes at Forvie National Nature Reserve (pictured above), where in recent times relics from the stone age and bronze age have been uncovered.
energetica.uk.com

Coastal Geology Walk

» Cley Marshes, Norfolk
» 10am to 1pm, 29 July
This three-hour walk along the Cley Marshes shingle ridge is a great opportunity to use your macro lens and experiment with abstract pictures of the coast. Martin Warren, a local geology expert, will begin the event with a short presentation at the Aspinall Centre to enhance your knowledge of the area.
norfolkwildlifetrust.org.uk

Coast and Common from Barna Barrow: A walk with glorious views

» Exmoor National Park
» 2pm to 4.30pm, 14 July
Looking out across the Bristol Channel, there are plenty of stunning coastal scenes to enjoy on this walk across Barna Barrow, Devon's most northerly point. This walk is just under four miles in length, and an Exmoor Society member is on hand to guide you.
exmoor-nationalpark.gov.uk

EXHIBITIONS WITH A DIFFERENCE

Wonder Current: Nicholas Hughes and Malcolm Opie

» Canal Gallery, London
» 4 July to 19 September

This intriguing exhibition looks at how artist Malcolm Opie and photographer Nicholas Hughes interpret the Cornish landscape in completely different ways. In Canal Gallery's summer show, Opie and Hughes' images are presented side by side, allowing visitors to distinguish each artist's vision and how they have used their chosen medium effectively to capture the spirit of Cornwall. While Hughes produces contemplative seascapes, Opie creates impressionistic scenes of coastal life.
canalprojects.info



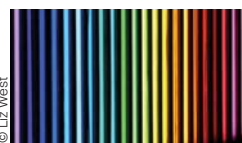
© Malcolm Opie



© Nicholas Hughes

Light Fantastic: Adventures in the Science of Light

» National Media Museum, Bradford
» 18 July to 1 November



© Liz West

Forming part of the National Media Museum's celebrations for the Festival of Light, Light Fantastic is an interactive exhibition looking at the science of light. Alongside exhibits from the museum's National Photography Collection, artists Martha Jurksaitis and Christian Hardy will investigate the scientific principles behind dark and light by demonstrating different digital and analogue techniques in photography, with a focus on the challenges of extreme light conditions. Other highlights include Liz West's installation *An Additive Mix*, which consists of 300 coloured fluorescent tubes in a purpose-built room.
nationalmediamuseum.org.uk

Your letters

Write to us! We love getting your views and responses; email claire.blow@thegmcgroup.com

LETTER
OF THE
MONTH

An aerial perspective

I write in response to Nigel Sawyer's letter regarding his encounter with a drone close to a kittiwake colony ('Remote controversy', OP192).

He absolutely has a point, which I can clearly see, and this is why when I started aerial drone photography I wanted to be as responsible as possible. First, I read as much about the law as it stands regarding drones, and in particular the Phantom 2. I then considered where I wanted to fly, why I wanted to photograph from the air and how best to do so with any permissions required. Above all, I wanted to do so with respect to the environment and the people who use the landscape.

This is why I set up the Farming Skyview Network. We are now a group of 28, and growing, and together we have a code of practice to which we work. We are non-commercial and our aim is to capture the beautiful landscapes of the UK with permission, where required, from landowners. In exchange for providing our films and pictures to farmers for their use, we gain access to unique areas and build a gallery of images that are available for others to enjoy. My particular interest is finding evidence of Celtic and Saxon agricultural use, which is still visible in the mounds and ridges of the hills in Dorset where I live.

We have particular rules, and one of these relates to animals and birds. Basically, we don't deliberately fly near them and we would certainly not fly up and over cliff tops where people might be walking and birds nesting.

We are not evangelical about the code and we are still developing it, but we do find it frustrating to hear of the clowns with the boy-toys. This last Christmas saw a huge increase in the number of drones in use. They are now cheap to buy, which might seem like a good thing,

but a cheap price usually means cheap quality, and we see little copters causing chaos and calamity when flown by the wrong people in the wrong place. I reasoned that I would be best off either buying the most advanced gear I could afford or not bother at all. I take aerial photography seriously. I have insurance and have completed courses from renowned aerial drone film photographers, and the more I learn the more I enjoy what to me is a great hobby.

You can read the code of practice at farmingskyview.co.uk and see the start of what we hope will be a celebration of aerial landscape images at skydown.co.uk.

Adrian Wood, Upwey



above Eggardon Hillfort in Dorset – one of Adrian's aerial photographs.

DIY data

In response to your appeal for thoughts on the subject of an annual index for *Outdoor Photography* (triggered by Brian Dodson's letter in OP192), what I do is to make my own.

After receiving each edition of the magazine I enter details of each article, photograph, piece of kit, and so on, into an Excel spreadsheet. I tend to go almost the whole hog myself, but anybody else could enter just the information that is likely to interest them in the future. Then, using the 'Find' and 'Sort' facilities, it's quick and easy to retrieve information later on.

I have been subscribing to *OP* since the very first edition, so my own index has become an indispensable database.

Clive Ormonde, via email

Width versus height

Lee Frost touched on the issue of optimum aspect ratio and associated composition for panoramas, mentioning his preference for a 1:3 ratio and implying that panoramas with bigger ratios could be too long and skinny. I would welcome further discussion and advice on this issue, particularly the relationship between aspect ratio and composition techniques for getting the balance right,

and so on. I often find myself in a bit of a dilemma between conveying the expansiveness of the scene, a key aim of a panorama, and avoiding the image height being too small. Your advice on publication issues in relation to this would also be welcome.

Alan Debenham, Hereford

Lee Frost's response

I don't think there's any right or wrong when it comes to deciding the aspect ratio of a panoramic image, though the fact that you can stitch as many or as few frames together as you like to create a digital panorama does perhaps make life more



August's letter of the month winner, Adrian Wood, receives a copy of *The Lost Tribes of Tierra del Fuego*, published by Thames & Hudson, worth £55.

When German missionary Martin Gusinde arrived in Tierra del Fuego in 1919, his aim was to convert the locals. Instead, he did the very opposite, and became one of the first Westerners to be initiated into the Indians' sacred rites. Fascinated by what he saw, he took over a thousand photographs, all produced using a portable darkroom. *The Lost Tribes of Tierra del Fuego* features over 200 of Gusinde's photographs, and details the exceptional circumstances behind their creation.

Find out more about Thames & Hudson's range of photo books at thamesandhudson.com

Thames & Hudson

difficult – there's too much choice! I spent many years working with panoramic film cameras such as the Fuji GX617 and the Hasselblad Xpan, which produced images with roughly a 3:1 aspect ratio, so I became very familiar with it and composing images to a similar ratio is second nature to me now. I may produce a stitched panorama with an aspect ratio of 1:4 or 1:5, but often I find myself cropping it back to 1:3 later, and certainly when it comes to printing I avoid an aspect ratio bigger than 3:1, as the resulting prints tend to look too skinny on the wall. For me, an aspect ratio of 3:1 or 2:1 works because you can still compose the image like a conventional landscape. The image area is still deep enough to warrant the inclusion of foreground interest or lead-in lines and it can still be 'read' from the bottom up, or diagonally from bottom left to top right. But once the aspect ratio exceeds 3:1 and the image starts to get long and thin, you need to compose differently. The image needs to flow from left to right as that's generally how it will be viewed, and the reduced image height in relation to the length means there isn't really the space to include foreground interest. It's also much more difficult to find foreground interest that covers the length of the image as the field of view is so great. I tend to go with gut instinct and take each situation as I find it, but my default position is usually to go for a 3:1 ratio as I find it pleasing on the eye and also easier to compose effectively.

Tried and tested

I'm just writing to say thank you to Graham Fennell and Frank Fitzpatrick, who took the time to type out a response to my letter regarding Canon or Nikon, and specifically the Nikon 24mm PC-E lens ('Your letters', OP192). I may have been unfair on the Nikon 24mm. Having tested a few lenses lately I've come to the conclusion that each lens has its capabilities and sweet spots and that no combination is perfect; it's all about knowing what the lens limitations and capabilities are and applying that in the field. I have come to a conclusion and decided on a system that suits my needs. I guess the moral of the experience is not to trust the opinionated forums on such matters; getting the lowdown from people who have the experience of using them is far better.

Matt Smith, via email

Getting the balance right

I was reading Laurie Campbell's 'Life in the wild' article in the June edition of *Outdoor Photography* (OP192) and

I agree with everything he (and the magazine) says about animal welfare where photographers are concerned, but I feel it raises a number of issues.

I agree that any wildlife haven, such as Donna Nook, must be protected, but as a photographer with a healthy interest in nature, there are some animals I wish to see for myself and take pictures of. I rely on boats that take photographers and wildlife enthusiasts to see seals and other animals, but I do get concerned when the boat seems to get too close, or when there are too many boats in the vicinity. I rely on zoos and wildlife parks as well as photo outings with clubs because, unlike many other photographers, I do not have the resources or connections to pursue photography as much as I would like. This is one of the few ways I can make best use of my hobby.

While I think it is excellent that well-resourced photographers can go and take difficult to obtain pictures such as those of raptors at the nest, my question is: what about the rest of us? I am just an amateur photographer with decent kit, who cannot afford extensive photography holidays, but I do want to take pictures and I need to do it cheaply.

The advent of digital technology has put a camera in everybody's pocket and wildlife photography is available to all; there needs to be a balance between providing photography opportunities to everyone and protecting our wildlife, which is true of the many large reserves managed by charities such as the RSPB and the Wildfowl & Wetlands Trust.

I think that any organisation offering wildlife tours should be registered and monitored by a number of charities, and zoos and wildlife parks could be encouraged to open early or later for photographic opportunities (some already do this).

Bev Ward, via email

Raising awareness

I found the 'Inside track' article in the June edition of *Outdoor Photography* quite disturbing. It highlighted the terrible price that Nick Smith has paid for his photography and the devastating consequences of long-term exposure to ultraviolet light. I hope I am not the only reader who also found this article quite frightening. How many of your readers regularly take sunset shots or pictures of the snow in the UK or abroad? We may think we are being sensible – wearing polarising sunglasses, not looking at the sun directly – but what are the risks that

we are really taking with our eyesight over the long-term? Eyesight is the most precious of senses for any photographer; surely such an article should have been accompanied by a counter article on how to protect your eyes as a photographer, an idea of how rare or common Nick's predicament is and what the early warning signs are. I hope you will think about such an article in the near future, and perhaps consider the impact of any article on such a serious issue without any counterbalance whatsoever.

Victoria Cheston, via email

Ed's response

Thank you for your comments, Victoria. Our 'Inside track' feature is an opinion piece and is designed to encourage awareness and debate around issues. While the issue Nick raises is indeed a serious one, we wouldn't cover the same topic elsewhere in the same edition of the magazine. We agree that this is something that needs to be looked into further, however, and it is something we will consider addressing in a future issue of OP.

Fast food

I was recently on vacation in Florida and was lucky enough to get a series of photos of a bald eagle swooping down and seizing an unfortunate duck and flying off with it.

The eagle circled around the lake where flocks of ducks had been swimming; they all dived as soon as the eagle appeared. It kept circling overhead and made three swoops, plunging into the water. On its third attempt, it seized the duck underwater, pulled it out and took off across the lake, carrying the bird in its talons. As it was leaving, the air got under the duck's wing, and in the later shots it looks as if it is waving its last goodbye to its family.

Ian Doris, Ontario, Canada

below Ian's photograph of the moment an unlucky duck was snatched from the water by a bald eagle.





IN CONVERSATION WITH...

Keith Partridge

For the past 25 years, Keith Partridge has been shooting high-adrenaline moving images in the farthest-flung and most inhospitable corners of the planet. But he is also a stills photographer to be reckoned with, as Nick Smith finds out

To try to capture that moment, or sequence of moments... That's just such a fantastic challenge. That's what's so great about stills photography.'

The word 'stills' is a bit of a giveaway really, and what it gives away is that Keith Partridge, one of the UK's most accomplished and experienced adventure cameramen, is first and foremost a proponent of the professional moving image. If you have any interest in the natural world and the great outdoors, watch the TV or go to the cinema, then you will have seen his work. Whether it's the mountaineering movie *Touching the Void* on the silver screen, or *Human Planet* on the cathode-ray tube, his work is iconic. As a cameraman he has helped to create more than 60 natural history, climbing and adventure films, and has been part of a team or project that has scooped no fewer than 20 international awards, including his own EMMY for 'outstanding cinematography' on *Human Planet*.

And yet, as his sumptuously illustrated debut book *The Adventure Game* reveals, he is also something of a master of the static image, a discipline he takes with him wherever he goes. 'I'm always shooting stills, but the balance of my professional

commissioned work is probably split 90-10 per cent in favour of the moving image.' Although he started out in the world of work at the relatively young age of 18 for the BBC as a technical operator, where he 'was trained to do just about every technical job in broadcasting', his career as a photographer stretches back to when, as a young teenager, he acquired his first 35mm film SLR camera, a Cosina CT-1. Despite the heavy bias towards the moving image in his professional work, he still holds a sincere affection for taking still images.

'It's great fun capturing the moment where the expression of a person in a location says it all, or maybe when the landscape has reached such epic proportions that it has this overwhelming atmosphere about it. To try to fit all this into a still image is very difficult. I think that's one of the key things here. It's not so much about where you are. It's more about trying to catch the elemental nature or the emotion of where you are.' Partridge goes on to say that this is what 'becomes intrinsic when you look at some of the great photographs. Can you get into the mind of the person that took it?'

It doesn't matter whether the images are moving or not, or

opposite The 'Incisor', Iceland. 'The storms, the cold the discomfort receded into the clouds of memory...'

below Steve Backshall swings the sharpened steel of his tools into the ice under a cacophonous cascade of water.



INTERVIEW

whether he is shooting on analogue or digital, all of Partridge's work has one thing in common: it is shot in extreme environments. But while many photographers are quick to attach the dramatic epithet 'extreme' to what they might do, Partridge is cautious when it comes to describing his work that way. He says that the term is only sometimes a fair impression of what he does. 'It is not always extreme, although occasionally, on the summit of Mount Everest or in an Alaskan glacier, it can be. But it's one of those words that gets overused and so we need to keep a slight perspective about the term. Sometimes what might appear to be extreme isn't, because of the nature of the safety precautions that have been put in place.'

For the field photographer in any environment, but particularly in the more far-flung or inhospitable regions of the world, one of the great injustices is that you will tend to be more overburdened with equipment than the explorers whose adventures you are recording. For that reason, 'I need to be quite realistic about what I can take with me. Camera equipment can be quite heavy. There's no point taking the world's biggest and best camera, even if the pictures that come out of it look amazing, if you can't carry it. You might be working at high altitude or you have no Sherpa support. Then you've got a bit of an issue. It all about what technological

solutions are out there for putting together the best package.'

Anyone who's been in the business for quarter of a century will readily attest to the influence that the shift from analogue to digital technology has had on their photography. But it also has an effect on logistics. Now that flashcards have replaced film, rechargeable batteries have reasonable longevity even in the cold, and the camera hardware itself has become smaller, lighter and stronger, the world should be a much better place for the adventure photographer. But Partridge is keen to point out that there is a significant downside to the miniaturisation of photographic equipment. 'In general it is good thing, as it reduces the amount of kit that you need to carry these days. But the problem, of course, is that it is becoming more difficult to use. There is no longer a massive red on-off button to power the system up. It's all about these fiddly menu-driven systems these days, which are a little impenetrable. Part of my job, before we get into these extreme situations, is to get a handle on what we are working to achieve. I'll need to look at what are the best camera and audio tools for the job.'

Partridge isn't entirely convinced that the concept of digital image capture has advantages over analogue when it comes to adventure photography either. While conceding that in pre-digital days it might have been frustrating to have to wait

opposite Admiring the acrobatics of swifts across the 'smoking' waters and crashing waves of the plunge pool. Kaieteur Falls, Guyana.

below Storm-camp on the Vatnajökull, Iceland.

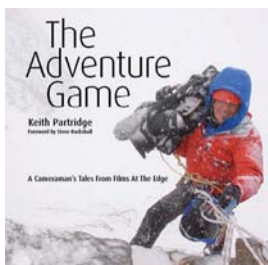






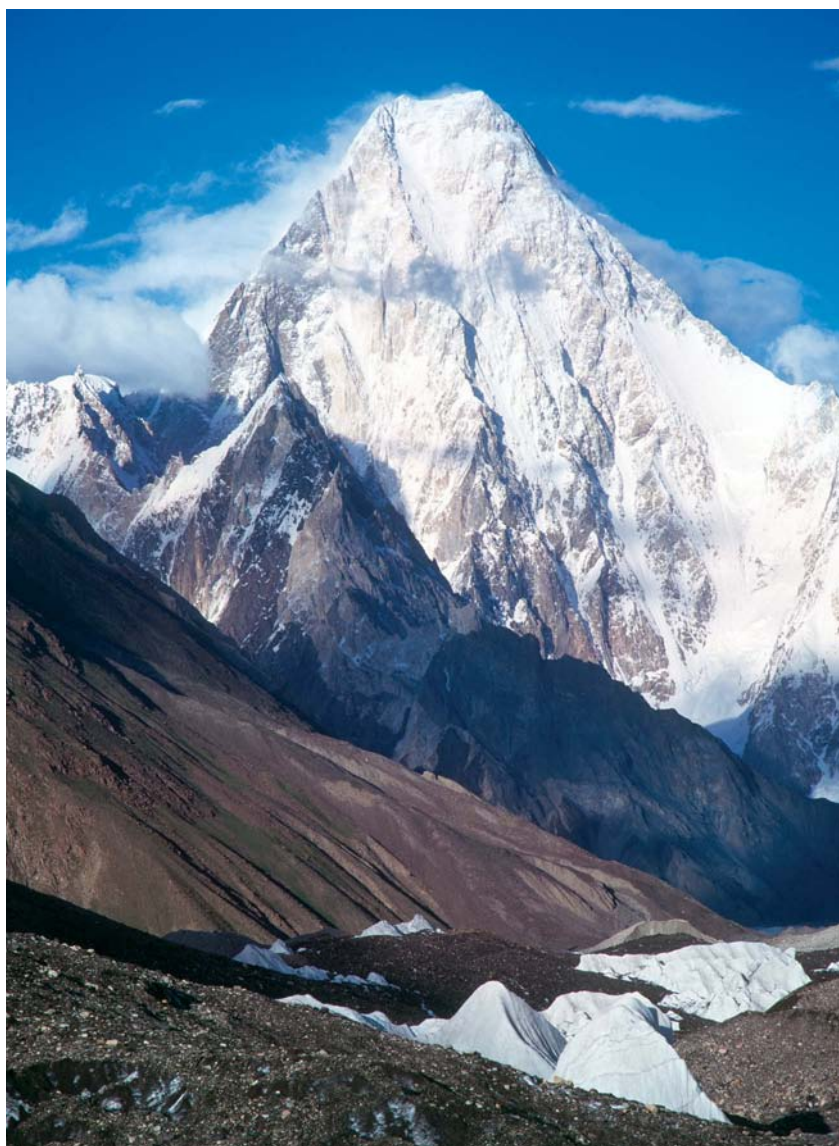
for weeks to see the fruits of your labour while the postal and laboratory services turned your work around, he doesn't really buy into the idea that the field-verification available to digital users will help out in all cases. As Partridge says, if you haven't got what you're after first time, it's not always possible to restage the event and shoot it again in any case. This, in turn, leads him to think 'that having a background in the analogue medium gives you an instinct that lets you know whether you've captured the moment. That comes from experience in using, for example, the old 645 format that had only 15 shots on the roll, or 35mm with 36 exposures. With 16mm film, shooting moving pictures you had 10 minutes. You knew that you just couldn't afford to waste that expensive film.'

Today, you can shoot 'millions and millions of pictures. But you still have to spend time sorting them out. So you might as well go with the 'shoot-on-film' mentality, so when faced with a critical moment, you know you've got it.' For Partridge, if you bungle a shot and you miss what you're after, 'it's kind of immaterial whether you're shooting on digital or film. You have to have the thought process in place. You can't just go scatter-gunning with a camera, because it doesn't work that way and it doesn't help to tell the story.'



The Adventure Game by Keith Partridge, published by Sandstone Press, is out now (ISBN 9781910124314, £24.99).

To see more of Keith's work visit adventurecamera.co.uk







When a colourful sunrise fails to materialise during a trip to the Broads, Pete Bridgwood decides to enhance the melancholy mood of his landscape using Lightroom's split toning tool

The digital process provides so much control, all instantly available at our fingertips, that sometimes the creative choices can feel overwhelming. Colour rendering is one facet of the process that is so pivotal to the success of an image, so profoundly important, that obsessive immersion in this aspect of workflow pays massive dividends. Look at the work of any of the top colour landscape photographers and you will repeatedly find subliminal subtle nuances relating to depiction of colour. For effective expression of mood in landscape photography, colour reigns supreme.

Even within a single application such as Adobe Lightroom there is an extensive array of tools at our disposal for meticulous honing of hues. The first choices available within the Basic panel of the Develop module relate to whether we wish to create a colour image rather than convert to black & white, and whether we wish to compensate for any particular environmental colour temperature at the time of image capture. These choices have an obvious effect on prevalent hues within our image, but all of the adjustments made to exposure, contrast, white-point, black-point, saturation and even clarity, have a part to play. Moving through the other panels of the Develop module, with few exceptions, just

about any change we make has a bearing on colour expression.

There are two panels within the Lightroom Develop module worthy of a special mention: the Split Toning panel provides evocative emphasis of certain hues in either the shadows, the highlights, or both; and the Camera Calibration panel offers equally powerful possibilities. Creative experimentation within the calibration panel is not just limited to choice of camera profile, but it also allows expression of the primary colours, selectively saturating or desaturating them, and we can also fine tune the tint of hues emphasised in the shadows along a green to magenta sliding scale; a variable that is too often ignored by those of us obsessed with colour temperature which, crudely put, only adjusts on an orange to blue basis.

I arrived at Herringfleet before sunrise, hoping to capture a captivating chorus of colour. Alas, such a display was not to be; cloud cover resulted in a more melancholic metamorphosis. In order to capture this smiling U-shaped dyke without the benefit of a high ladder, I needed to move in close, necessitating an extreme wide angle of view. The widest lens available was my 14mm prime, so I captured a series of images with the camera vertical and stitched them together using Lightroom CC. The resultant DNG file was then split toned to achieve a more painterly colour palette.

Herringfleet, Suffolk.
Fujifilm X-T1 with
Fujinon 14mm f/2.8
R XF lens, ISO 200,
1/15sec at f/11, Lee
Seven5 2-stop ND grad

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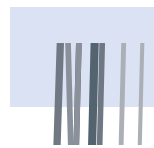
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34 **Quick guide to...
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MAKING WAVES

Lee Frost offers advice on how to photograph water in all its forms

How to capture dynamic water photos

Water makes a fantastic subject and offers endless potential for creative photography. Lee Frost shows you how to capture it in all its forms – from powerful seascapes and waterfalls to colourful reflections, frozen landscapes and icy abstracts



Isle of Harris from Taransay, Outer Hebrides, Scotland. Canon EOS 1DS MkIII with 16–35mm lens, ISO 50, 20sec at f/22, 0.6 ND hard grad, 1.2 ND filter

We may moan about the weather in the UK, but one great benefit of high rainfall levels is that water is an integral part of the landscape, adding interest to our compositions and acting as a versatile subject in its own right. The Lake District is one of the most naturally beautiful regions in England, and a popular haunt for photographers, but it can only boast so many lakes, tarns, rivers and waterfalls because it also happens to be the wettest region. As a result, it is no surprise that if you head there for a few days there's

a high probability that it may rain at some point. It's the same in Scotland. The Isle of Skye is an amazing place, renowned for its rugged, wild beauty, but because it's covered in high mountains it's also a magnet for cloud and precipitation, and I've heard stories from photographers who reckon that in a whole week it only stopped raining for a few hours. That's desperate, and I reckon even I would be suffering from cabin fever after more than a couple of days. However, just as fitness fanatics say there's no gain without pain, for outdoor photographers there's no gain without rain!

CAPTURE MOVING WATER



above (left) Glen Nevis, Fort William, Scotland. Canon EOS 1DS MkIII with 17-40mm lens, ISO 100, 5sec at f/11



above (right) The Malecon, Havana, Cuba. Canon EOS 1DS MkIII with 17-40mm lens, ISO 200, 1/250sec at f/4, 0.6 ND hard grad

Water is one of the most common moving subjects, simply because it's all around us in so many forms. Rivers, streams, waterfalls, the sea, fountains, drains, falling rain... All these permutations make for great images.

How you attempt to record the sense of motion in moving water depends on the type of effect you're trying to create, and personal taste – some photographers love to use long exposures to blur water, others hate the effect.

Whatever your preference, the effect you get is all down to how fast the water is flowing and the shutter speed you use to shoot it. If you want to record a sense of natural motion, where there's some blurring in the water but you can still detect plenty of texture, you won't need to keep the shutter open for very long – for a waterfall maybe 1/15 or 1/8sec, for a river or the sea one quarter of a second to half a second; slow enough to introduce a little blur but not so slow it turns to milk.

If you want that gaseous, milky effect that so many love, you need to slow the speed right down. For gentle waterfalls where the volume of water is modest, try a shutter speed of between one and 10 seconds. For bigger waterfalls or any waterfall after heavy rain, half a second to two seconds should do the trick. The key is to keep slowing the shutter speed down until areas of the waterfall start to blow out (overexpose). Once that starts to happen you know you've gone as slow as you can.

The sea is a different animal as its motion varies so much depending on the weather, tide and location. If you want to record crashing waves with just a little blur, try between a quarter of a second and half a second and trip the shutter as they explode. To capture the motion of the sea washing over rocks use exposures of between two and

10 seconds. But if you want the sea to record as a delicate mist, which can look amazing at dawn and dusk, you'll need to keep the shutter open for 30–120 seconds.

Alternatively, why not freeze water instead? Waves crashing over sea defences or pounding against the rocky shore, geysers exploding into the air, your dog shaking water off its fur after a swim – there are lots of opportunities to take action shots of water. To do this you'll need to set a shutter speed of 1/500sec or faster so each droplet of water is frozen in mid-air.

USING AN ND FILTER

Here's how to use a 10-stop ND filter to record motion in water

- 1 Mount your camera on a tripod and compose the shot without the ND filter on the lens. If you need to use an ND grad filter to tone down the sky, align it now.
- 2 You may find that your DSLR's live view is sensitive enough to see through a 10-stop ND filter, in which case you can compose the shot with it in place. That said, there are other steps that require you to remove it from the lens. You can't use autofocus, for example, so you need to focus the lens manually either before you attach the filter or afterwards via live view.
- 3 Set the lens to the aperture you need, take an exposure reading in aperture priority mode and check the histogram.
- 4 Calculate the required exposure once the 10-stop filter is on the lens, using an exposure chart (you'll find them online).
- 5 Set your DSLR to B (bulb), attach the ND filter then trip the shutter with a remote release to start the exposure.
- 6 If long exposure noise reduction is enabled, after you've ended the exposure a second closed shutter exposure will be made of the same duration to reduce noise. You don't really need this on, so disable it before shooting.



Cullernose Point, near Hawick, Northumberland. Canon EOS 5D MkIII with 17-40mm lens, ISO 100, 65sec at f/16, 0.6 ND hard grad, Lee Filters Big Stopper

If you want to take blurry water to the extreme then you'll need to a 10-stop (or similar) ND filter such as a Hitech Prostop 10, B+W 110 3.0 or Lee Big Stopper. With one of these on your lens, day literally becomes night and you'll need to increase the exposure by 1000x. This means you can use exposures of several minutes in the middle of the day. The technique works brilliantly on coastal scenes, especially if you include a solid feature in the composition such as a lighthouse, pier, jetty, headland or just some rocks on the beach.



WATER IN THE LANDSCAPE

There are many ways to incorporate water into your landscape compositions. A river or stream winding its way into the distance will carry the viewer's eye through the scene, for example. Drainage ditches and dykes also make good lead-in lines, while a lake or pond in the foreground will add depth and scale – as well as reflections in calm weather.

Wideangle lenses are invaluable here. You can move in close to capture rocks on the lake shore, or fill the whole foreground with water and capture a mirror image of the surrounding scenery. Due to the way they 'stretch' perspective, wideangles are also handy for utilising small areas of water. If you move in close and low with a 16-35mm lens

on your camera (10-20mm for crop sensors) and shoot at the wide end of the zoom range, even a puddle or tiny pond will look like Lake Superior. Stopping down to f/11 or f/16 will also maximise depth of field and ensure everything comes out sharply focused.

With a telephoto or telezoom lens you can do the opposite, compressing perspective and emphasising the bends in a meandering river or stream to create a dramatic composition. This effect works particularly well at sunrise or sunset, when the river picks up the warm colour in the sky and snakes into the distance like a ribbon of gold.

The actual appearance of water is determined mainly by the quality of light and the colour of the sky, so by shooting



above River Aln, Alnwick, Northumberland.
Pentax 67 with 45mm lens,
ISO 50, 1/2sec at f/16, 0.6
ND hard grad

right Embleton Bay, Northumberland.
Fuji GX617 with 90mm lens,
ISO 50, 2sec at f/16

opposite (top) River Aln, Lesbury, Northumberland.
Pentax 67 with 300mm lens,
ISO 50, 1/2sec at f/11



PRO TIPS

» Keep track of the weather forecast so you have an idea of what to expect. Use websites such as metoffice.gov.uk, metcheck.com and xcweather.co.uk.

» For coastal photography it's also a good idea to know what the high and low tide times are – high tide tends to provide cleaner foregrounds by submerging seaweed, rocks and other details that can clutter the composition. Visit bbc.co.uk/weather then click on Coast and Sea or use tidetimes.org.uk.

at different times of day or in different weather conditions a variety of results can be created. In bright, sunny weather, rivers and lakes tend to look very blue, whereas early or late in the day they take on an attractive warm cast. Similarly, in dull weather water tends to look grey and boring – though such conditions are well suited to long exposure shots with a 10-stop ND filter.

The position of the sun also plays an important role. When it's almost overhead around midday, a glassy, highly reflective finish is produced, with lots of tiny highlights dancing on the water's surface. But during the morning or afternoon, when the sun is at a low angle, light rakes across the water's surface, texture is revealed and you get much better results.

The most photogenic times of day to

photograph water in lakes, rivers or oceans is during sunrise, sunset and twilight, when the colours in the sky are mirrored by the water's surface and can be anything from blue and purple to orange and red.

Wet sand is highly reflective and perfect for picking out the colour of the sky, so check tide tables to find out when low tide coincides with dawn or dusk.



ON REFLECTION

Reflections are a great subject to look for in rivers, lakes, harbours, puddles and anywhere else where you also find water. For the best results, shoot in sunny weather and keep the sun behind or to the side of the camera. Calm weather will reward you with crisp reflections full of detail, while the slightest breeze will ruffle the surface of the water to produce colourful abstracts. Both can work well photographically.

Use a wideangle lens to fill the foreground with reflections, or a telezoom to home in on a smaller area. Whether you include anything else in your shot is down to personal preference. The bow of a colourful fishing boat can make an interesting contrast to its reflection, but don't feel that you have to include it – the reflection alone may make a better shot, especially if you're going for a more abstract effect. Either way, always focus on the reflection itself, so you're sure it will come out in sharp focus, rather than the surface of the water.

A polariser can serve two opposing purposes when photographing reflections. On the one hand, it can remove the hazy glare you often see on the surface of calm water so that the reflections in it are enhanced; on the other, it can eliminate reflections completely, which may or may not be a good thing!

The effect you want will depend on the type of scene you're photographing. If it's a lake scene with colourful reflections, for example, your aim will more than likely be to make those reflections as vivid as possible. If you're photographing the sea or a river, however, you



may want to eliminate reflections so the water looks clear and you can see into it – when shooting a tropical beach scene, for example.

To gauge the effect, attach the polariser to your lens then rotate it slowly while looking through the camera's viewfinder. Whether or not you get the desired effect depends mainly on the angle between the water's surface and the lens axis. To eliminate reflections this angle should be around 30°, and the more you deviate from 30°, the less effective a polariser becomes.

My advice when photographing water is to see what effect your polariser has – if it improves the shot, use it; if it doesn't, leave well alone.

above Loch Bà, Rannoch Moor, Scotland.
Canon EOS 1DS MkIII with 24-70mm lens,
ISO 100, 1/2sec at f/11, 0.45 ND hard grad

below (left) River Tummel, Pitlochry, Scotland.
Canon EOS 5D MkIII with 70-200mm lens,
ISO 100, 1/10sec at f/8, polariser

below (right) Loch Levan, Scotland
Canon EOS 1DS MkIII with 17-40mm lens,
ISO 100, 1/50sec at f/5.6, 0.45 ND hard grad



Autumn is the best time of year to capture reflections in the landscape because the rich, rustic colours look stunning. Even on a dull day you can use your polariser to boost the colours by cutting through glare.



Photographers are often told not to place the horizon across the centre of the frame, but if you're shooting a scene with its mirror image reflected in water, a central horizon will give you a balanced, symmetrical composition.

Where the reflection fills the foreground, use a weak (0.3 or 0.45) ND grad positioned so the ND area covers any scenery and sky above the reflection. By doing this you will get a more balanced exposure, whereas if you don't use a grad, the reflection will come out darker than the scene above it.

SHOOT RAIN

When did you last venture outdoors with a camera in the rain? Chances are your answer is 'never', because of all the weather conditions Mother Nature can throw at us, rain is the least conducive to photography. If you're willing to brave the elements, however, great photographs are out there for the taking.

Sun showers provide the best conditions for capturing rain. Shoot into the sun against a dark background, so the raindrops are backlit, and use a shutter speed of 1/30sec or slower so the droplets record as glistening streaks. Rainbows also appear if the sun shines during rainfall and they can add a splash of welcome colour to your landscapes.

For close-ups of flowers and plants you can place a sheet of black fabric behind as

a background and use a watering can to spray water on to your subject so it looks like the shots were taken in falling rain. Alternatively, if the sun refuses to make an appearance you can capture other evidence of the rain – splashes in puddles, dancing patterns on the surface of rivers and lakes, raindrops running down windows, or a single raindrop dangling on the end of a leaf.

Night time is a perfect time to shoot in rain or after heavy rain, simply because the combination of wet surfaces and vivid colours created by manmade illumination means you can't fail to take great photographs. Look for neon signs, illuminated hoardings, streetlights and shop windows reflecting in wet pavements, parked cars and puddles. If there's colour in the sky, that will reflect too, though you can keep shooting long after dark

on a wet night due to all the reflected colour. Street scenes and modern buildings look great with their reflections, but you can also take a more abstract approach and concentrate just on the colours reflecting in the wet streets, using a telezoom lens to fill the frame.

Rainy weather is also ideal for candid photography. Capture the faces of miserable commuters as they splash along the streets, or crowds of brolly-toting pedestrians. Find a spot where lots of people are passing and there's an interesting background then just hang around for a while. If you pre-focus your lens on a point you can shoot away as folk enter the frame. They'll be in too much of a hurry to notice you, but if you're nervous about confrontation you can always shoot from the hip – or tuck yourself away so you're not seen!



Seilebost, Isle of Harris, Scotland.
Canon EOS 5D MkII with 17-40mm lens, ISO 400, 1/400sec at f/6.3

PRO TIPS

» A lens hood will drastically reduce the risk of getting raindrops on your precious lenses, while a clear UV filter will protect the front element and avoids you having to wipe it with a cloth.

» A cheap polythene cover will keep your camera safe and dry in the heaviest deluge – OpTech Rainsleeves only cost £5.50 for two – while a waterproof jacket with a hood is all you need to keep yourself dry and comfortable.

» If the colours in your images don't look strong enough, you can always give them a boost by increasing vibrance during post-production, and by reducing saturation a little in the rest of the scene so the colourful bits stand out more.

» Alternatively, on drab days why not shoot with a view to converting your images to black & white later? Rainy scenes suit the monochromatic treatment because it simplifies everything.

IT'S IN THE DETAIL

After a rain shower everything is left coated in tiny water droplets and if you move in for a closer look you'll see that they form fascinating patterns, which in turn make eye-catching images. Reflective surfaces such as car bodywork or metal and plastic tables outside cafés make great backdrops for raindrop patterns because they're plain and neutral. If you look carefully you may even see a reflection of yourself in each droplet of water. Flowers and plants are also good subjects as

they're naturally colourful. If there hasn't been any rain, create your own by spraying water on to a suitable subject using a plant mister.

A macro lens is ideal for getting in really close, but it's not essential you have one – a standard zoom with a close focusing facility or a 50mm prime lens will focus close enough so you can fill the frame with a pattern of droplets. An aperture of f/8 should also give you sufficient depth of field to record all the droplets in sharp focus if you are looking straight down on them – though it's also worth

experimenting with different shooting angles wider apertures so depth of field is reduced and some of the droplets are thrown out of focus.

Raindrops running down windows can also make interesting images. For the best results, get behind the glass – which usually means going inside the building – so you can capture the raindrops backlit. Shoot from a low angle and capture them against the sky. This works particularly well at sunrise or sunset, when there's colour in the sky, or at night if there's artificial illumination outside to add colour.

ICE WORKS

Of course, water doesn't have to be liquid to make a great subject either – ice is also water, just in solid form! On a winter's day you'll find ice in frozen puddles, ponds and pools. Move in close and you'll discover fantastic ice patterns – everything from tiny cracks and trapped air bubbles to wonderful swirls and natural ice sculptures. Frozen dew on cobwebs, plants and car bonnets also makes eye-catching close-ups.



above Ice patterns, river Etive, Glencoe, Scotland.
Canon EOS 1DS MkIII with 70-200mm lens, ISO 400, 1/250sec at f/8



▲ On a bigger scale, if you're ever lucky enough to visit Iceland (and I highly recommend it!), the famous iceberg beach near Jökulsárlón lagoon is a must-see location, especially at sunrise. There you'll find icebergs being pounded by waves of the North Atlantic and washed unceremoniously back up on to the black volcanic beach where they make great foreground interest. You can use slow shutter speeds to blur the motion of the sea as it washes around the ice, fast shutter speeds to freeze the crashing waves, zoom in and capture details in the ice – there are so many possibilities.

above Jökulsá beach, Iceland.
Canon EOS 5D MkIII with 24-70mm lens,
ISO 50, 1/3sec at f/22



▲ In Iceland in winter you can also enjoy the amazing experience of going inside an ice cave under the Vatnajökull glacier. It's like being surrounded by giant frozen bubble wrap – pretty awe-inspiring, and the photo opportunities are totally unique. The ice normally looks blue, partly because it actually is blue, but also because it reflects the colour of the sky above. If you're there at sunrise, however, the ice around the cave entrance turns golden. Admittedly, this isn't a particularly accessible subject, but it represents water in one of its most photogenic forms and so deserves a mention.

above Vatnajökull glacier, Iceland.
Canon EOS 5D MkIII with 17-40mm lens,
ISO 100, 1/20sec at f/11

10 STEPS TO SUCCESS

- 1 Make sure you're equipped to tackle water in all its forms. Carry a range of zooms from, say, 16-200mm (full-frame) with hoods, ND, ND grad and polarising filters, a tripod and remote release and a waterproof cover for the camera when it's in use.
- 2 Shoot the same waterfall or river with shutter speeds from 1/500sec down to several seconds and note how the appearance of the water changes as the shutter speeds gets slower.
- 3 Put together a collection of long exposure water images shot with a 10-stop ND filter then convert them all to fine art black & white prints. Dull, overcast weather provides ideal conditions.
- 4 Water looks more atmospheric at dawn and dusk, so don't limit your activities to the middle of the day – get out early and stay out late!
- 5 Look for interesting water images in everyday situations – close-ups of raindrops on your windows, frozen condensation on your car, or plants and flowers in your garden with water droplets.
- 6 Choose a local location where there's water – a lake or river – and visit it in different weather conditions so you can see how its mood changes with the weather.
- 7 Take some creative risks. Shoot in heavy rain, head to the coast to capture crashing waves, or ask your kids to spray you with a hosepipe while you fire away. If you protect your camera with a waterproof cover it doesn't matter how wet it gets!
- 8 After a rainy day, the urban landscape at night looks amazing because so much colour is reflected in wet surfaces, so grab a camera and tripod and head out for an hour or two.
- 9 Try shooting some abstract water images. For example, use your telezoom lens at its longest focal length to capture the patterns and ripples on the surface of the sea – it's surprising how effective this can be.
- 10 A pair of wellies makes a big difference when you're shooting near water because you can wade in and get closer to the action.

TAKE PART! Enter our 'water' competition – turn to page 111 for details

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Glen Torridon, Scotland.
Canon EOS 1Ds MkIII with 70-200mm lens,
ISO 100, 1/6sec at f/11, 0.6 ND hard grad

QUICK GUIDE TO...

Photographing mist

If you aim to capture landscape images with atmosphere, mist is hard to beat. **Lee Frost** explains how to shoot it successfully

If a mild or damp day is followed by a cold night, mist the next morning is likely, as rising warm air gets trapped by the colder air above and condenses. This is common in spring and autumn, although it can occur during summer too, and it usually looks amazing. Visibility is reduced and details merge, so solid features appear as simple two-dimensional shapes gradually fading into the distance. Colours are also reduced to delicate pastel shades, or merge to give a moody, monochromatic effect.

Water and woodland are good places to head for if you want to see mist, and you can capture beautiful images by shooting into the light so the warm cast from the sun bleeds through to add colour and mood. If you shoot with the sun behind you the scene will take on a pastel, monochromatic feel, but this can look equally effective given the right subject. High ground is another option, as you can often see mist hanging in valleys below.

HOW TO PHOTOGRAPH MIST

» Early morning is the best time to shoot mist. Ideally, be on location well before sunrise so you can shoot during the twilight period as well. The first few minutes after sunrise can be stunning as the mist is warmed by the light, but you will need to act quickly because as the air temperature increases, the mist evaporates.

» Underexposure is a common problem due to the overall brightness of the tones in a misty scene. This can be avoided by increasing the exposure your camera's integral meter sets by up to one stop, although it's worth taking a straight shot first to see how it turns out. Check the histogram then reshoot if necessary.

» Mist causes an effect known as aerial perspective, where colours and tones

become paler and lighter with distance. To emphasise this, use a wideangle lens to include nearby features in your composition that will be detailed and clearly visible, leaving everything else to fade into the background.

» Alternatively, use a telezoom to home in on a more distant part of the scene to exaggerate the receding effect. This works particularly well on hills and mountains because the telephoto lens will compress perspective.

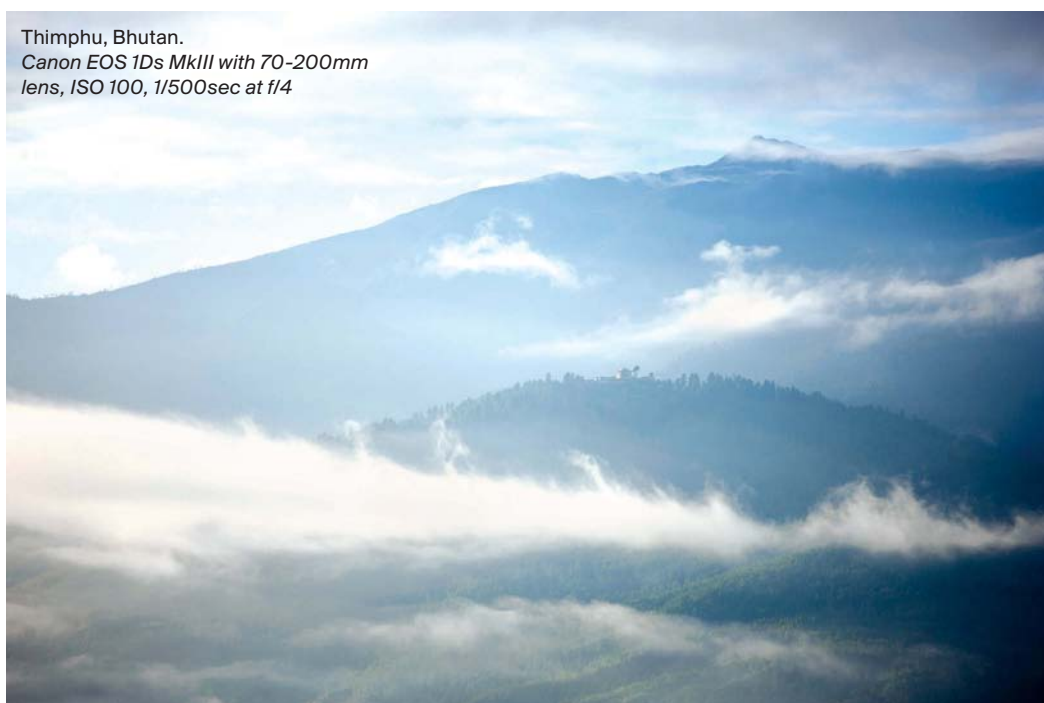
» Light levels can be quite low when shooting mist, making shutter speeds slow – especially if you stop your lens down to f/11 or f/16. Camera shake is likely, and the risk increases with telephoto lenses. To ensure sharp results, use a tripod and trip the shutter with a remote release.



Glen Torridon, Scotland.
Canon EOS 1Ds MkIII with 70-200mm lens, ISO 200, 1/125sec at f/11

FIVE TOP TIPS

- 1 Mist and fog are the same thing – clouds on the ground. The only factor that defines whether you're seeing mist or fog is visibility. Fog is denser than mist. If visibility is 1km or less (100m for driving) then it's fog, but if visibility is more than 1km it's mist.
- 2 The colour of mist will be influenced by the colour temperature of the light, and this can change dramatically in the space of a few minutes. Prior to sunrise, mist can be blue in colour, but once the sun rises and the sun's rays start to burn through it turns yellow/orange.
- 3 Try to keep your compositions relatively simple. Mist simplifies a scene anyway – the stronger it is, the less detail you'll see – but you should still be selective and remember to include a focal point. This is why telephoto lenses are so good for misty scenes.
- 4 You don't need to use filters on mist, but if you include sky in a misty shot you may need an ND grad to stop it burning out, as you would with other types of landscape. I find a 0.45 or 0.6 grad is usually sufficient. If you over-grad, the results can look odd.
- 5 It's tempting to pack up and head on when you've bagged a few nice misty photographs, but conditions can change rapidly, so it's worth hanging around. Mist can come and go in waves, so even when you think the best has been and gone, you could be pleasantly surprised.



Thimphu, Bhutan.
Canon EOS 1Ds MkIII with 70-200mm lens, ISO 100, 1/500sec at f/4

WATCH THE WEATHER

» It's worth keeping an eye on the weather forecast to see if prevailing or predicted conditions are likely to result in mist. If there's a good chance of it occurring then it will be specified, either as mist or fog. Both are the same, remember, so even if you start out with fog, as it lifts and lightens it can turn to mist.

» I use three forecasting websites to check the weather – metoffice.gov.uk, metcheck.com and xcweather.co.uk. I wouldn't say that any one is better than the other, and when they all predict different weather it can be frustrating. Ultimately, though, with photography, nothing beats just getting out there and seeing for yourself.



Last year Thomas Heaton decided to head to the Lake District for his first solo wild camping trip. Here, he shares his nerve-wracking but liberating experience and explains why he is now hooked

Sometimes I just need to get away from it all and leave the pressures of day-to-day life; all I want is my camera and some peace and quiet. This is where the marriage of wild camping and landscape photography offers the perfect escape, although going it alone for the first time is not easy, especially when you have an imagination as overactive as mine.

Unfortunately I do not have many friends who enjoy wild camping and photography. In addition, plans are dependant on the weather and usually made at the last minute. This means going solo. Last year I finally bit the bullet and went it alone. I did my research and followed the golden rules of wild camping, but I was still incredibly apprehensive. My head was full of thoughts. What if I get sick in the night? What if I am attacked? What if a storm hits? What if

I get arrested? Needless to say, all of these thoughts were irrational. The truth is that I lacked a lot of confidence, but I hung on to the idea of how liberating the experience would be, not to mention the photographic opportunities.

As I made my way, on foot, to my chosen location I was constantly keeping an eye out for anybody else. I was nervous when setting up camp. I felt as if I should not be there and that I was doing something wrong. After rationalising my thoughts I soon realised that this is how time in the outdoors should be spent and that, as a responsible person, camping at this location was no different to having a picnic there.

For a few minutes I managed to distract myself with some photography, all the while being very self conscious about my tent attracting unwanted attention, even though I knew I was out of sight and away from any footpaths. As darkness fell,

so did my confidence. Fortunately I had a hip flask to take the edge off my nerves. I did not sleep well, however. Every rustle had me reaching for my phone with one hand and my knife with the other. Every minor ache or stomach cramp had me up in a panic, certain I was about to suffer a cardiac arrest (I'm 31). Finally I nodded off and was to wake up to the most surreal, gorgeous, still dawn. My irrational fears instantly evaporated. Full of confidence and quite pleased with my achievement I packed up and headed off to the nearby tarn. A fellow photographer got chatting to me. I asked where he had come from; 'Burnley' he replied. 'Drove down at 3am'. His face was a picture when I explained that I had come from the top of that fell, just a 10-minute walk away.

Since my first solo camp, all those since have been an absolute pleasure and I have been able to enjoy the experience to the full.



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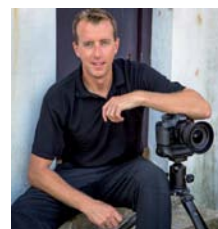
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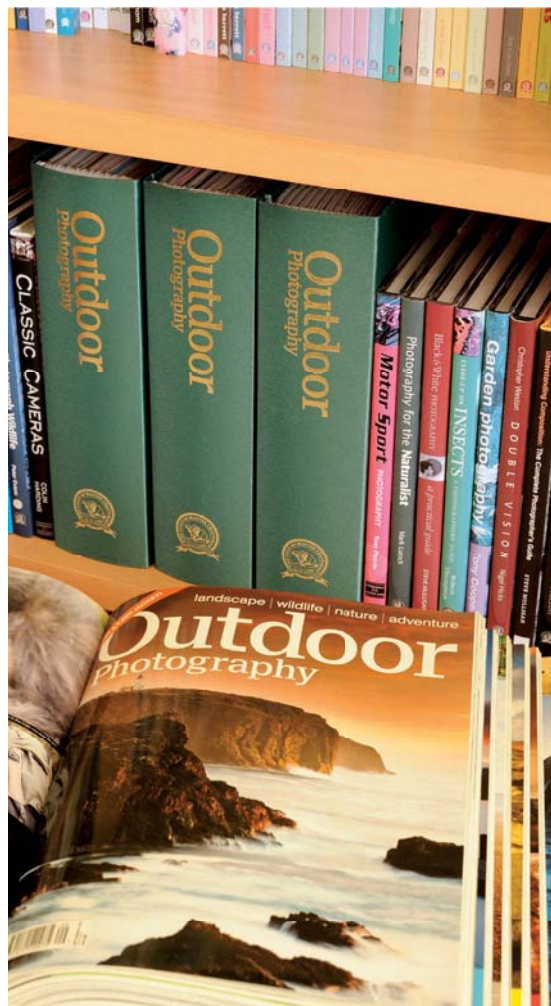
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Helping is at hand

*Despite all the modern ways to communicate and disseminate information about conservation and humanitarian issues, **Paul Harris** feels there is nothing more powerful than getting out there on the ground to really make a difference*

Vast natural bowls scarred by deep fissures gradually came into view through a heat haze shimmering behind a bank of acacia trees on the plains of northern Kenya. This is the kind of landscape we often refer to as being from another planet, and the bowls could easily have been mistaken for the impressions left behind by spaceships that had dropped in for a brief visit on their way through the solar system. Despite my initial impressions, I discovered that this baked earth land has been the scene of more worldly developments.

For over two decades now, this small part of East Africa has been one of several worldwide locations chosen by the environmental organisation Earthwatch to develop wildlife conservation, unearth historical references and monitor the effects of climate change. Like so much NGO work, we only tend to be aware of it during times of natural disaster or political or ethnic conflict, when photography becomes a vital and necessary ally. My first opportunity to work with Earthwatch, in 2007, was at a time when they had secured a substantial grant from HSBC that paid for volunteers to join one of their expeditions. The deal was that once the expedition ended, they would return home and develop their own local community project. The HSBC staff from India, Pakistan, the Philippines, Taiwan and New York who came to Kenya that year were relatively new to this kind of travel and had never been to Africa before, but they were clearly affected by what they had witnessed and been a part of.

Earthwatch heads up an increasing number of organisations that have now understood the value of photography in getting a positive message across to a wider public. There was a time when charities seemed to be in a negative image competition with each other, using photographs to highlight the most depressing parts of their relief work. The aim was clearly to shock us into paying attention, which to some extent it did and still does. Things have changed somewhat, but there still isn't enough mainstream media attention paid to the wonderful work being done by those who work day in, day out on community-based science and environmental projects.

Following on television the painful aftermath of the devastating earthquake in Nepal has been particularly sobering, and I am one of probably many who would gladly jump on a plane tomorrow if I felt I could make a significant difference either hands-on or through my



above Family visiting the Westhay Nature Reserve, Somerset Levels.

opposite Mapping the rainforest in the Pacaya-Samiria National Reserve.

photography. One of the many NGOs currently working there is Practical Action, one of the few charities that has effectively combined frontline relief work with creating and adapting technologies using local materials for and from the developing world. I was excited and fortunate to photograph some of their projects 20 years ago, at a time when the simplest of images of work on the ground was much needed. In Peru they found a way of reducing the drying time of chamomile tea-leaves from several days to several hours; and in Zimbabwe, small-scale mining enterprises enabled whole villages to take control of their income rather than being exploited by foreign mining conglomerates. The emphasis of many of these initiatives has always been helping people to help themselves.

Given the squeezed economies of publishing, the adverse financial practicalities of travelling in pursuit of interesting scientific or environmental stories are well known to photographers and writers. And yet there is more need of these positive stories than ever before. It was interesting to see the recent BBC series, *The Last Explorers*, which managed to capture both the adventure of travelling through largely undiscovered terrain, and the ideas and thoughts of these intrepid souls that have gone on to shape aspects of technology, development and environmental concern we see

today. The golden age of exploration may well be over, and the wealth of information we can now access online is bottomless, but nothing quite beats getting out into the field and experiencing it firsthand. As photographers we all like to feel that what we do makes a difference, however small; whether it is simply enlightening others to the world around them or actively encouraging a more hands-on approach. I feel that at the moment the latter needs a greater push. We need to be more direct, curious and experimental, and maybe even a bit angrier, as Niall Benvie rightly suggested in *OP* a few months ago regarding his approach to conservation photography. And this doesn't necessarily require getting on a plane.

Charity and personal projects can begin at home. My involvement in the 2020VISION photography initiative documenting the relationship between people, wildlife and landscape right here in the UK spread far wider, into earth science and city living, forest schools and guerrilla gardening. It was a real eye opener as to what can be achieved on a local level. The stories around us are plentiful. Some are very simple, others a little more convoluted. Either way, we just need to dig a little deeper, and if this requires us to emerge from our photographic comfort zone, we certainly have the technology. I can't think of a better time to do it.

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ACCESS RATING

These are based around an 'averagely fit' person. Below are loose guidelines to what the ratings mean (N.B. they are assigned by the author and not verified by OP. Walk distances are one-way only):



1/5 Easy access – you can pretty much get straight out of your car and quickly be at the viewpoint via good quality paths.



2/5 Some gentle walking – generally less than a half mile – is involved, which may be on mixed quality paths.



3/5 A walk of up to about two miles, over quite easy terrain.



4/5 Medium length hike – up to about four miles over mixed terrain, possibly with some quite steep gradients.



5/5 The most difficult access. Long hike over challenging terrain (e.g. mountains/summits/steep coastal terrain); or involves travelling over particularly extreme ground (e.g. scrambling on rocks/exposed coastal paths or mountain ridges) over any distance.

LOCATIONS GUIDE

42 Viewpoints of the month

- 1 **Cnoc an Fhithich** Isle of Barra
- 2 **Bagh Steinigidh** Isle of Harris

46 Viewpoints

- 3 **Golitha Falls** Cornwall
- 4 **Loch Achray** Stirling
- 5 **Roydon Common** Norfolk
- 6 **Beinn an Lochain** Argyll and Bute
- 7 **Cadair Idris** Gwynedd
- 8 **Dunwich Heath** Suffolk
- 9 **Pentre Ifan** Pembrokeshire
- 10 **Eas Chia-aig waterfall** Highland

Beinn an Lochain, Argyll and Bute, by Keith Fergus



Map plottings are approximate



Cnoc an Fhithich, Isle of Barra

Determined to capture the wild beauty of Barra, Aidan Maccormick seeks out an ideal vantage point from which to shoot a classic Hebridean seascape

Nikon D600 with 24-85mm lens at 24mm, ISO 500, 1/160sec at f/7.1, timer, tripod

The Isle of Barra is famous for having the only airport in the world with a beach for a runway; planes land daily on the vast white sands of Traigh Mhor on the island's north shore. My meagre finances wouldn't stretch to air travel, however, so I took the ferry and sailed from Oban on to Barra's main port at Castlebay.

Bad weather had plagued an earlier two-week trip to Harris and Lewis, at the other extreme of the archipelago. This venture had yielded only a single

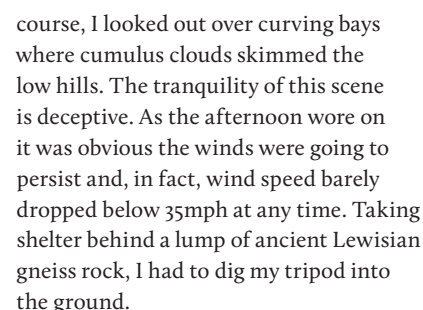
photo that I was happy with. As the ferry made its way between the Isle of Mull and the Scottish mainland, I watched sea eagles from the top deck and felt optimistic that this Hebridean trip would prove more fruitful.

The Outer Hebrides is an addictive place for a photographer. Attempts to fulfil one's photographic ambitions in this exposed location often feel much more like penance than pleasure, however. The forces that have sculpted three-billion-year-old rocks and formed

beautiful, sweeping sandy bays are the very same forces that thwart most photographers' attempts to capture the archipelago's untamed beauty. The ceaseless and strong westerly winds are no friend of the photographer hoping to capture breathtaking vistas using long exposures; sea spray smears lenses and corrodes tripods.

After several days scurrying all over the island, dodging rain showers, looking for potential shooting locations but taking very few photos, I eventually focused my

Perched above a herd of black cattle grazing on the island's makeshift golf course, I looked out over curving bays where cumulus clouds skimmed the low hills



A few test shots alerted me to the fact that I would need a fairly fast shutter speed to avoid blurring. I also decided that, in order to capture the whole vista, a stitched panorama of several horizontal images at my widest lens setting was really the only option. I knew this would be a bit of a gamble, as stitching panoramas taken at 24mm has not always worked well for me. In addition, moving patterns of sea swell and waves had often scuppered previous attempts at panoramic seascapes.

Different cloud types at all levels meant that although the light was changing by the second, it wasn't really illuminating the scene in a way I could work with. This was my last evening on the island, so I remained stubbornly perched in my photographic eyrie hoping for a hint of warm light. Eventually, a sliver of sun momentarily appeared through a bank of thick cloud on the horizon. This worked perfectly, adding depth to the scene and gently bringing out the colours of the water, vegetation and dunes. I had to work very quickly and without error, however. To avoid blur, I shielded the camera and tripod with my open jacket, like a hawk protecting its prey. I only managed to get three exposures before the sun disappeared for good. Fortunately, the three horizontal images combined well using the automatic Photomerge settings in Adobe Photoshop.

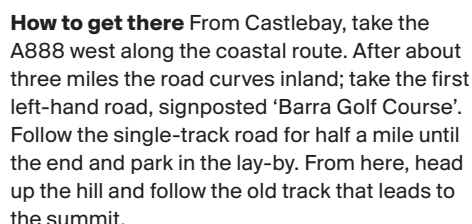
attention on the west coast. Here, the nutrient-rich grasslands, known as machair, give way to a series of looping sandy bays bordered by fingers of black volcanic rock that stretch seductively out to sea.

It is hard to turn away from the stunning white sand beaches and turquoise bays that seem almost

Caribbean. My aim, however, was to create images that encompassed the notoriously unpredictable weather, farming practices, the geology and quality of light.

Cnoc an Fhithich, meaning 'Hill of the Raven', made a great vantage point. Perched above a herd of black cattle grazing on the island's makeshift golf

PLANNING YOUR TRIP



What to shoot Seascape panoramas and waves hitting the cliffs at the tip of the headland.

Best time of day Evening for sunset.

Nearest food/drink Isle of Barra Beach Hotel,
Tangasdale, Isle of Barra, HS9 5XW,
01871 810383. isleofbarrahotel.co.uk.

Nearest accommodation Isle of Barra Beach Hotel – as above.

Other times of year October for stormy seas, and early summer for colourful wildflowers in the machair grasslands.

Ordinance Survey map LR 31

Nearby locations Kisimul Castle (4 miles);
Vatersay bay (5 miles).

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image © Jack Brauer

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Bagh Steinigidh, Isle of Harris

Hoping to capture the Harris coast at its dramatic best, Stewart Smith heads to a small, hidden beach that channels the force of the ocean

Nikon D810 with Nikon 16-35mm lens at 16mm, ISO 200, 1.6sec at f/14, 0.6 ND grad, remote release, tripod

It's easy to see Bagh Steinigidh as just another west coast Harris beach among a string of outstanding west coast Harris beaches – or possibly not even see it at all. Only 50m wide, and without the flashing white sands of nearby Luskentyre and Seilebost, it's easy to pass it by in pursuit of more obvious photographic potential. Glance at an Ordnance Survey map when location scouting and it doesn't even show a swathe of yellow next to the name.

Once upon the beach, however, you'll soon realise it was worth stopping. Even on relatively calm days there's an urgency to the water here, with the force of the Atlantic funnelled into the Sound of Taransay and pounding directly on to the shore. It's a power that is sometimes diluted across the empty expanses of the larger beaches. Bookended by two small rocky promontories, and scattered with glossy black rocks, it's also easier to begin joining some compositional dots here

than when working a blank canvas of empty sand elsewhere.

I'd arrived late in the day, hoping to catch some semblance of a dusky glow in the sky, but in the end I was more than happy to lose any colourful distractions and settle for the ominous, stormy conditions I had arrived to. After a millpond-calm midge-bitten few days, this was more like the Hebridean coastal experience I'd come for.

Working under a steely sky and diminishing light, it was easy to obtain the slightly longer exposures and swooshing waves I was aiming for. The power of the sea brought its own problems, however; the sand is soft here, and the tripod and I sank several inches deeper into it with each outgoing flow of water. It was a continuous battle between keeping a slightly slower shutter speed without introducing unwanted unintentional camera movement.

With the speed and strength of the water, exposure times of between half a second and one and a half seconds seemed to work best. Some were timed to catch the tide as it raked away, others timed to catch the waves as they crashed in and splayed around the rocks.

I kept on shooting at increasing ISOs to keep the exposure times down, before I eventually decided everything was wet enough and headed back to my tent at Horgabost with a happy summer evening of midge-free landscape photography under my belt.



14 miles from Tarbert | 167 miles from Fort William | **ACCESS RATING**     

PLANNING YOUR TRIP



How to get there From Tarbert, leave the town and turn left to head south on the A859. Continue on this road, and ignore any turn-offs. Approximately four and a half miles after passing the turn-off for Seilebost, and just before you reach Scarista and the golf club, keep an eye out on the right for a small car park with a couple of picnic benches. Bagh Steinigidh lies just next to this.

What to shoot Crashing waves, views to the island of Taransay, rock abstracts.

Best time of day Late evening for summer sunsets, early morning for low raking light, any time on overcast days for long-exposure

seascapes and abstract images.

Nearest food/drink Harris Hotel, Tarbert, Isle of Harris, HS3 3DL, 01859 502154, harrishotel.com/harrisinn

Nearest accommodation Harris Hotel – as above.

Other times of year As the beach faces north/north-west, midsummer gives the best angle for golden sunsets. For more drama, the winter months give the best chance of encountering stormy conditions and raging seas.

Ordnance Survey map LR 455

Nearby locations Seilebost (5 miles); Luskentyre (9 miles).

LOCATIONS GUIDE

VIEWPOINTS

Golitha Falls, Cornwall

At Golitha Falls, the river Fowey flows through ancient woodland, cascading over boulders for nearly two miles. Easy footpaths provide good access to the length of the river. The surrounding nature reserve contains open meadows and a variety of flora and fauna. Visit throughout the year to see the changing colours of the trees.

How to get there From Liskeard, take the A38 west to Doublebois. Turn right on to the road for the village of Redgate and follow it for three miles. The car park for Golitha Falls is signposted from here.

What to shoot Flowing water, trees, flowers and wildlife

Best time of day Any time of day is good at this location.

Nearest food/drink The Stag Inn, Fore Street, St Cleer, Liskeard, PL14 5DA, 01579 346542.

Nearest accommodation Redgate Smithy B&B, Redgate, St Cleer, Liskeard, PL14 6RU, 01579 321578, redgatesmithy.co.uk.

Other times of year Spring for fresh green leaves or autumn for warm foliage colours.

Ordnance Survey map Explorer 109

Nearby locations The Cheesewring (3 miles); Twelve Men's Moor (4 miles).



© Stephen Spraggon



13 miles from Bodmin | 25 miles from Plymouth

ACCESS RATING

9 miles from Callander | 24 miles from Stirling

ACCESS RATING

Loch Achray, Stirling

Loch Achray lies between Loch Katrine and Loch Venacher in the heart of the Trossachs. The south shore of the loch offers great viewpoints across to the old Trossachs church, Ben A'an and Ben Venue.

How to get there From Callander, take the A84 north for one mile to Kilmahog, then take the A821 Trossachs road. At the turn-off for Loch Katrine, bear left, staying on the A821, past the Loch Achray Hotel, then park at the third lay-by after the hotel. Walk up the road for about 400m and take the footpath (marked by three brown posts) on the left, which leads through the woods and down to the loch.

What to shoot Shoot north across the loch to Ben A'an and the Trossachs church. There are also good views to

the west towards Ben Venue.

Best time of day Early morning is good for first light on the hills and woods opposite.

Nearest food/drink Brig O'Turk Tearoom, Brig O'Turk, FK17 8HT, 01877 376283, brigoturktearoom.co.uk.

Nearest accommodation The Forth

Inn, Main Street, Aberfoyle, Stirling, FK8 3UQ, 01877 382372, forthinn.com.

Other times of year With all the surrounding native woodland, autumn can be spectacular here.

Ordnance Survey map Explorer 365

Nearby locations Loch Katrine (1 mile); Ben A'an (1 mile).



© Paul Holloway



Roydon Common, Norfolk

© Jon Gibbs

Roydon Common is a large area of open heathland in west Norfolk. It is home to many rare species of wildlife and plants, but for me the main attraction is the wonderful expanse of colourful heather, which turns a stunning shade of purple in August and early September.

How to get there Head north from King's Lynn on the A149, until you reach a roundabout that is signposted A148 to Fakenham. Join the A148, and after a short distance take the first right, signposted for Roydon. The western car park is a short distance down the road on the right. Travel further on for the eastern car park, which is closer to Roydon village. The western car park is the best for the heather.



What to shoot A huge expanse of heathland, moorland and heather. The joy of this location is that you can gain some height and shoot down into the common, which is great if you get mist at the start or end of the day.

Best time of day Early morning or evening for nice low light on the heather, and for the chance of mist.

Nearest food/drink The Three Horseshoes Pub, 148 Lynn Road,

Roydon, King's Lynn, PE32 1AQ, 01485 600666, thethreehorseshoespub.co.uk.

Nearest accommodation The Grange Hotel, South Wooton Lane, King's Lynn, PE30 3BP, 01553 671222, thegrangehotelkingslynn.co.uk.

Other times of year Spring and early summer for fresh foliage.

Ordnance Survey map LR 132

Nearby locations Castle Acre Priory (11 miles); Old Hunstanton Cliffs (14 miles).

6 miles from King's Lynn | 42 miles from Norwich | **ACCESS RATING**

7 miles from Arrochar | 49 miles from Glasgow | **ACCESS RATING**

Beinn an Lochain, Argyll and Bute

Of all the mountains that form the Arrochar Alps, perhaps with the exception of the Cobbler, Beinn an Lochain has the most character, with great crags, an airy ridge and several steep ascents. While the path to the 901m summit is, on the whole, good, it can be boggy in places and a little light scrambling may be required, although there are no technical difficulties. A superb panorama extends along Glen Kinglas and across much of the Southern Highlands.

How to get there From a lay-by one mile north of the Rest and Be Thankful, walk north-east to reach the north-east ridge of Beinn an Lochain. From here, a good but steep path rises south-west over a series of crags and ridges. It eventually reaches the 750m contour line; from here the final climb to the summit is



steep and a little care should be taken.

What to shoot Exceptional views of the Arrochar Alps, along Glen Kinglas, the Southern and Central Highlands and, on a clear day, the Isle of Mull.

Best time of day Early morning or late afternoon onwards during summer.

Nearest food/drink The Village Inn, Shore Road, Arrochar, G83 7AX, 01301 702279, villageinnarrochar.co.uk.

Nearest accommodation The Arrochar Hotel, Shore Road, Arrochar, G83 7AU, 08431 787105, bespokehotels.com/arrocharhotel.

Other times of year The Arrochar Alps look superb when resplendent in the colours of autumn.

Ordnance Survey map LR 56

Nearby locations The Cobbler (2 miles); Loch Lomond (8 miles).

© Keith Fergus



Cadair Idris, Gwynedd

Perhaps the best-known peak in southern Snowdonia, Cadair Idris is a bit of a sprawling mountain that can be approached from multiple directions. The summit is on a ridge that divides two glacial cirques, each with its own lake. The view from the summit over either one of these valleys is nothing short of spectacular.

How to get there From Dolgellau town centre, head out of town on the Cader Road, being sure to take the left turn up the hill at the edge of town (signposted Cadair Idris). After two and a half miles, there's a National Trust car park on the right. The Pony Path, which is the easiest route to the summit, starts on the other side of the road to the car park.

What to shoot Epic vistas from the summit, more intimate mountain landscapes including glacial lakes and scree cliffs on the way up and down.

Best time of day Late afternoon and sunset.

Nearset food/drink The Royal Ship Hotel, Queens Square, Dolgellau,

© James Osmond



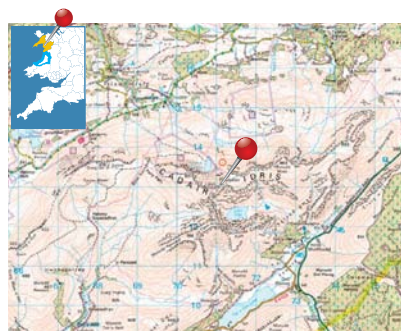
LL40 1AR, 01341 422209, royalshiphotel.robinsonsbrewery.com.

Nearest accommodation Plas Gwyn B&B, Cader Road, Dolgellau, LL40 1RH, 01341 388176, plasgwynbandb.co.uk.

Other times of year It almost always snows on the summit at some point during winter, which has a transformative effect on the landscape.

Ordnance Survey map OL 23

Nearby locations Llynau Cregennen (3 miles); Mawddach Estuary (5 miles).



4 miles from Dolgellau | 63 miles from Chester | ACCESS RATING



© Justin Minns

20 miles from Lowestoft | 34 miles from Norwich

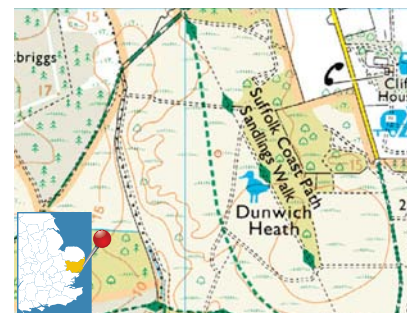
ACCESS RATING

Dunwich Heath, Suffolk

Dunwich Heath sits atop crumbling sandstone cliffs, below which the North Sea pounds an unspoilt stretch of the Suffolk coast. At this time of year the heath is ablaze with pink and purple heather, splashed with yellow gorse and dotted with twisted and gnarled trees which provide plenty of photographic interest.

How to get there From the A12, take the B1387 to Walberswick. At the crossroads, turn right on to the B1125 towards Westleton, and after just over three miles turn left towards Dunwich. The road crosses Westleton Heath, after which there is a right turn on to Dunwich Heath, which is clearly marked with a brown tourist sign. Follow the lane to the end, where there is a good size pay & display car park (free to National Trust members). From here, footpaths lead across the heath.

What to shoot Sea views from the cliff tops and lone trees among the heather. The row of coastguard cottages also makes a nice focal point.



Best time of day First or last light for the heather; sunrise is better for sea views.

Nearest food/drink Coastguard Tea Room, Dunwich, IP17 3DJ, 01728 648501, nationaltrust.org.uk/dunwich-heath-and-beach/eating-and-shopping.

Nearest accommodation The Westleton Crown, The Street, Westleton, IP17 3AD, 01728 452720, westletoncrown.co.uk.

Other times of year Autumn for seasonal colour and big, dramatic skies.

Ordnance Survey map LR 156

Nearby locations Westleton Heath (2 miles); Southwold Pier (10 miles).

Pentre Ifan, Pembrokeshire

The ancient burial chamber of Pentre Ifan dates back to 3500 BC and is situated in the Preselis, a hilly area in the north of the county. It is reputed that the bluestones of the hills were used to build the inner circle of Stonehenge. The area is part of the inland section of the stunning Pembrokeshire Coast National Park.

How to get there From the north, head out of Newport on the A487 towards Cardigan. Take the right turn one mile down the road, signposted with a brown



tourist sign. Follow the road until you reach the next sign, and turn right. Shortly you will see a lay-by to park in. Pentre Ifan is a short walk over flat terrain from the car park. From Haverfordwest, take the B4329 over the Preselis to Cardigan. Turn off at Brynberian, follow the road through the village and you will eventually come to a lay-by where you can park.

What to shoot Standing stones and the surrounding rolling hills.

Best time of day Nighttime for dark, starry skies. Dawn is also good for the first light hitting the stones and the hills beyond, or try dusk for sunset.

Nearest food/drink Loulou's, Market Street, Newport, SA42 0PH, 01239 820777, loulouscafenewport.com.

Nearest accommodation Trewern Arms Hotel, Nevern, nr Newport, SA42 0NB, 01239 820395, trewern-arms.co.uk.

Other times of year Winter for frosty/snowy scenes and dramatic skies.

Ordnance Survey map OL 145

Nearby locations Tycanol Woods (1 mile); Ceibwr Bay (7 miles).

18 miles from Haverfordwest | 62 miles from Swansea

ACCESS RATING     

9.3 miles from Spean Bridge | 15 miles from Fort William

ACCESS RATING     

Eas Chia-aig waterfall, Highland

This impressive double-drop waterfall lies to the east of Loch Arkaig and cascades down an imposing rock face within a woodland setting. The waterfall plunges into a dark pool known as the Witches Cauldron and is located next to a tranquil picnic area with benches.

How to get there From Spean Bridge, follow the A82 north, and when you reach the Commando Memorial, turn left on to the B8004. At Gairloch, cross the bridge over the Caledonian Canal then turn right on to the B8005. Continue for approximately five miles

to the Chia-aig car park on the right.

What to shoot Waterfalls, woodland, Abhainn Chia-aig and rock formations. Best time of day Any time of the day, especially if it's overcast.

Nearest food/drink Smiddy House, Spean Bridge, PH34 4EU, 01397 712335, smiddyhouse.com.

Nearest accommodation Dalcomera B&B, Gairloch, Spean Bridge, PH34 4EQ, 01397 712778, dalcomera.co.uk.

Other times of the year Autumn for woodland colour and winter for ice formations and the waterfall in spate.

Ordnance Survey map LR 34

Nearby locations Loch Arkaig (0.5 miles); Caledonian Canal (5 miles).



© Kersten Howard

© Lorraine Yates

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MASTERS OF VISION EXHIBITION 2015

This bi-annual exhibition in Southwell Minster has rapidly become a major event for UK landscape photographers. We speak to OP columnist and MOVE curator Pete Bridgwood about his inspirations behind and aspirations for this unique gathering

Outdoor Photography What inspired you to set up MOVE?

Pete Bridgwood Back in 2007, I had the good fortune to win *Amateur Photographer* magazine's Amateur Photographer of the Year competition and I was subsequently invited to exhibit at Southwell Minster cathedral, and it was a great success. I was then asked back in the summer of 2009, with the prospect of using the whole cathedral nave. I wanted to create something spectacular, something that would bring visitors to my hometown, introduce others to the wonderful world of landscape photography, and, without wishing to be overly dramatic, to do something altruistic for the genre that has given me so much pleasure.

The original idea was to curate a major exhibition featuring the work of an established landscape photographer and to invite some of the most talented emerging photographers to exhibit their work alongside that of the masters. To my mind, one of the greatest living landscape photographers in the world today is Charlie Waite, so I asked him if he would be interested in exhibiting as master photographer at the inaugural event and, incredibly, he accepted.

His presence certainly helped ensure that the exhibition was well received.

OP What makes it such a unique event on the exhibition calendar?

PB We are really lucky to have attracted some of the country's best photographers to exhibit over the last six years: MOVE has hosted the work of Antony Spencer, Chris Friel, Dav Thomas, David Baker, David Noton and Joe Cornish, to name but a few. MOVE 2015 will be the fourth exhibition and we've witnessed an exponential rise in popularity with each event. This is partly due to the high standard of work on show, and also because the opening weekend is so well attended by the landscape fraternity. People come from all over the country and abroad to see the exhibition, and we aim to ensure we create space for them to mingle, chat and network.

Southwell is a fairly central location, and I can't think of a more perfect setting for a landscape photography exhibition. Whatever your religious sensitivities, browsing the prints in the soulful atmosphere and with the stunning architectural backdrop of Southwell Minster is a moving experience.

This year, the opening private view will last all evening, and we will have a champagne reception followed by a private bar in the cathedral to ensure that guests have a chance to chat to the exhibiting photographers and, importantly, with each other. All readers of *Outdoor Photography* are most welcome to attend the private view from 6.30pm on Friday 24th July.

OP You have an impressive lineup of photographers for MOVE 2015; what, for you, makes their work so compelling?

PB The format of the exhibition has changed for 2015. Rather than having one nominated master photographer, we are mounting an equitable group show featuring the work of several master photographers. The chance to see exhibited prints from such celebrated artists, all in one place, will be spectacular.

Valda Bailey has been making waves in the art world with her amazing impressionistic images, those looking for inspiration making photographs using intentional camera movement need look no further; Valda's images are magical. Seascape supremo David Baker will be returning to MOVE this year after his breathtaking 'Sea



previous spread 'A frozen river Etive, Glen Etive, Scotland' by Julian Calverley; above 'Sketch for a down work' by Paul Kenny.

Fever' debut in 2013. I've been following his stratospheric rise to stardom since he won the title of Outdoor Photographer of the Year in 2012.

Julian Calverley is one of the most sought-after advertising photographers in the UK, but landscapes are his passion, and when you see what he can achieve with just an iPhone, you'll reconsider any preconceptions. Julian proves that a gifted visionary can make soulful images

with the most basic equipment.

David Anthony Hall's career has spanned four decades. He's exhibited all over the world, and he has worked selflessly to raise money for a variety of charities; he is perhaps the best-known tree photographer in the UK and nothing matches the breathtaking experience of seeing his huge, beautiful arboreal images up close.

Occasionally a photographer comes along who

challenges the way we think about photography; Paul Kenny is such an artist. His images are created from a unique vision and reinvent the very definition of landscape photography.

The emotional depth and spirituality within Mark Littlejohn's images belies his relatively brief photography career so far. Mark is the reigning Landscape Photographer of the Year, and it's easy to understand why.



above 'Little Langdale' by Mark Littlejohn.

MOVE 2015 MASTERCLASS

On Sunday 23 August MOVE is hosting a unique day-long masterclass event, a photo workshop in partnership with *Outdoor Photography* and our sponsors: Fotospeed, Fujifilm and LEE filters. All the exhibiting photographers will be offering their visionary perspectives, and for any landscape photographers wishing to further their own creativity this is an event not to be missed. Find out more details on the website.

Masters of Vision 2015 runs from 25 July to 23 August at Southwell Minster, near Nottingham.
Entry to the exhibition is free. The private view is on Friday 24 July from 6.30pm onwards.
For more information go to mastersofvision.co.uk

A photographer's guide to life on Earth

*From the architects of ancient Greece to Galileo and da Vinci and on to Einstein and Picasso, science and art have always been inextricably linked. This month **Chris Weston** explores how expanding the mind leads to deep creative insight and expression*

PART 5: The science of art and the art of science



above I had spent my career developing a style of photography that suited me. But over time, as I changed, my creativity was bound by old habits and thinking.

What do Albert Einstein and Pablo Picasso have in common?

This may seem a strange question for a photography magazine, but the fact that Picasso painted his seminal work, *Les Femmes d'Alger*, around the same time Einstein published his theory of relativity is no coincidence.

If it is impossible to perceive what is inconceivable, as I described in part 3 of this series (OP192), then it comes as no surprise that new scientific concepts, such as the relativity of space and time, are quickly followed by new perceptions in art – Picasso's cubism.

The reason I'm thinking about this now is because of a question posed to me by a friend and client. She explained that she felt she'd learned as much as she needed to know about the technical side of photography, and wanted to know, 'Where do I go next? How do I take my photography to another level?'

The question was intriguing because it reminded me of the

question I'd asked myself that led to the personal journey I'm relating in this series. In answering my friend's question, I had to go back to where this adventure began – on the drive home from the Camargue, just over a year ago, and my introduction to quantum theory (OP191).

At the time, I was at a metaphorical crossroads. I'd spent the course of my career developing a style of photography – a way of seeing nature – that had proved successful and, professionally, served me well. Personally, however, I was stuck. I felt that this style, to which I'd become so attached, was holding me back.

In searching for enlightenment I came across Arthur J Miller's book, *Einstein, Picasso: Space, Time and the Beauty that Causes Havoc*. In it, Miller asserts, 'Modern physics is Einstein; modern art, Picasso.' On reading the book, what intrigued me most, and is the question at the centre of this month's article, is 'why these two men?'



above Les Femmes d'Alger, Picasso's seminal work, changed the face of art in the early 20th century.

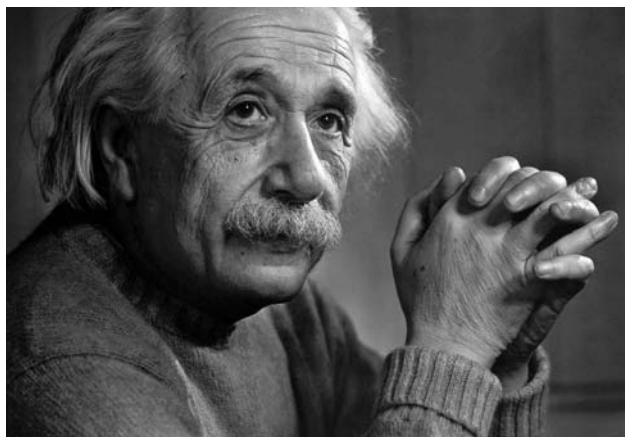
At the time of their seminal works, neither Einstein nor Picasso was considered the leading light in their field. In art Paul Cézanne was most eminent, while in scientific circles Hendrik Lorentz was at the forefront of physics. So what is it that Einstein and Picasso had that Cézanne and Lorentz lacked?

The answer to that question goes to the heart of creative photography – indeed, to creativity in general.

Early in the 20th century there was a seismic shift in thinking around the nature of time and space, which both Einstein and Picasso embraced wholeheartedly. Cézanne and Lorentz did not. Instead they explored new ideas while still confined by the existing perceptions of perspective (art) and Newtonian physics (science), respectively.

For Picasso and Einstein, art and science were a means of exploring worlds beyond perceptions and appearances. Both men vehemently believed that direct viewing could be deceptive, as relativity theory proved in 1905, when it overthrew Isaac Newton's absolute status of space and time; and as Picasso's *Femmes d'Alger* established in 1907 when it dethroned perspective in art.

By holding on to old ideas, even at the expense of curiosity, Cézanne and Lorentz were left behind. As too, eventually, were Einstein and Picasso, when, in turn, science moved on



above Albert Einstein, whose theory of relativity overthrew Newton's absolute theory of time and space.

with quantum theory – something that Einstein could never accept – and art moved on to abstraction and surrealism, a point of no return that Picasso never ventured beyond.

Leap forward a century and little has changed. Our lives and our individual behaviour are largely ruled by learned patterns of thinking and being, which lie hidden deep within our subconscious mind. How we approach and respond to problems and situations is often decreed by past experiences (who we were) rather than by better, more appropriate solutions – who we now might be.

This applies in photography as much as it applies in life. After we achieve a level of technical competence, we turn our focus to the aesthetics of an image and it is often here that we find ourselves stuck in a particular way of seeing the world, which, when it mirrors or is governed by that of others, blocks creativity. Which was where I'd found myself before this journey began and where my friend finds herself now.



Switching on

My discovery of Miller's book came at a time I was back in the Camargue. I was again photographing the wild horses and I had a problem, a photographic crisis of sorts.

When you imagine the Camargue horses you probably envisage powerful, galloping stallions thundering across the Rhône marshes, nostrils flared, hooves pounding the wet earth and water cascading all around them. That was certainly my impression, and for the first two days of my visit that's precisely what I'd been photographing.

On the third day, however, I was in a quiet meadow with eight colts, a mare and her foal. There were no guardians – Camargue cowboys – to wrangle them and they looked far too disinterested for galloping anyway. With my camera in my hand, I was at a creative loss. You see, typically, this isn't my type of wildlife photography – horses standing in a field. I was outside my comfort zone and, constrained by old patterns of seeing and thinking, my instinctive reaction was to go and do something else, something more familiar.

Then I stopped. I have always believed that nothing happens without a reason, even if we don't always know immediately what those reasons are. What I was sure of was that I was here to learn

above When you conjure an image of the Camargue horses, typically you think of powerful stallions galloping across salt marshes.

right Our daily lives are largely governed by learned patterns of behaviour, stored deep in our subconscious.



below My Dali moment. Just as quantum physics influenced the surrealism movement of the mid-20th century, so now, it seems, it was opening my mind to new and, for me, far reaching compositions. I have never been drawn to surrealistic art and this image plays with my emotions. Like it or not, the strong artistic elements make a bold statement.

and it was at that moment that I recalled a recent lesson from a master in creative thinking:

Switch on!

Switching on, in this sense, means being in a state of openhearted, open-minded conversation with ourselves and our environment. It means being prepared to jettison old habits, however comfortable they feel at the

time, and find a new way forward. It's about unravelling the patterns that cause us to behave and think in a particular way, forming new ideas that lead to outcomes that serve us now, in this moment.

Switching on breaks the spells by which our habits bind us, and unlocks the doors that lead the way to new potentialities. It removes the barriers between us and the spaces in which ideas we call genius are born, the spaces inhabited by Einstein and Picasso, and Galileo and da Vinci before them. In short, simple terms, switching on leads to creativity and creativity leads to better photographs.

And so that's what I did. I switched on. Instead of retreating from my photographic crisis, I embraced it. I engaged with it mindfully, using the skills I described in last month's article, and explored it for the lessons and learning that I was certain lay hidden within, confident that I'd find treasure there. And I did.

A new way of seeing

Standing in the field with the Camargue horses that day, my initial problem was that at first glance I couldn't see an image. And I was so determined in my intent to 'get a picture' that my mind was set. How often have we been there? How many times, for instance, have you set aside some time for photography, made the effort to travel to a desired location, probably getting up early to be there for the best light, only to find a lack of inspiring subjects, and heading home with a memory card full of blanks?

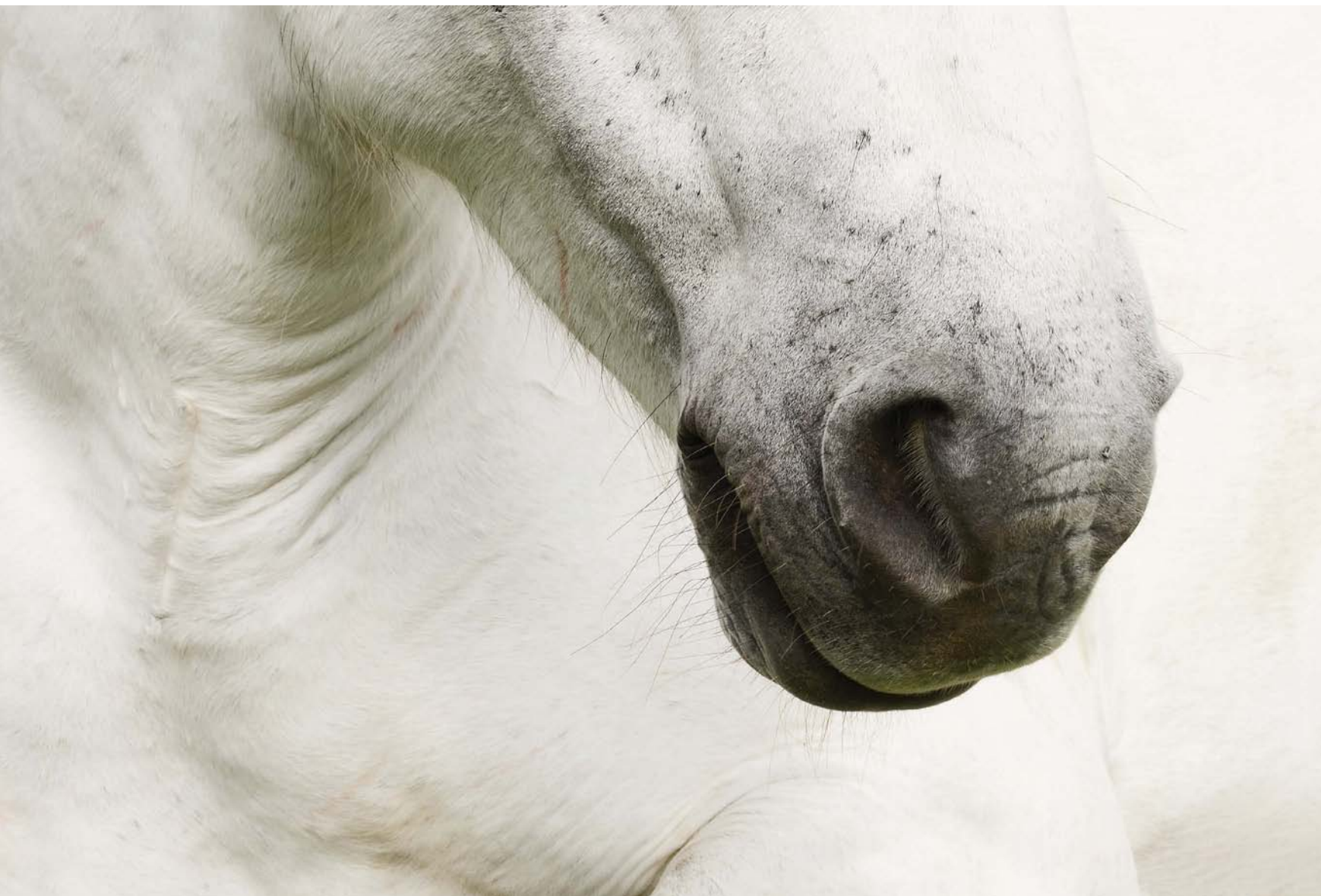
The reasons for this are the same as those that held back Cézanne and Lorentz: having preconceived notions of how things are and what our environment looks like and trying to make everything, even new ideas, fit into those propositions instead of looking beyond them towards a new reality.

The solution to the problem is to set aside preconceptions and to think with an unconstrained mind. By discarding old patterns of thinking and behaviour that are lodged in the brain, your mind has fewer assumptions on which to assess what the brain discards of the data your eyes receive (see part 4, OP193).

Creative thinking means you simply see more. And it's the 'more' that enables you to create intriguing images of common subjects or discover hidden compositions that non-creative thinkers wouldn't even conceive.

And so, that morning, I let go of the photographic style to which I was so attached and, sitting down with the resting mare, I lay my camera in my lap, I opened my mind and I waited.





I waited for over an hour. Each time an old belief came to mind, I acknowledged it and then set it aside, keeping my mind open to new concepts and practising the notion, if we change our way of thinking we change our way of seeing.

And then it happened. I started to see new images.

And this is where I made the connection between science and art that led me to Einstein and Picasso. Because just as modern science guided Picasso, and the subsequent development of quantum theory gave rise to the surrealism movement and artists such as Salvador Dali, so, too, my mind, enriched by all I was learning, was expanding my perceptive horizon.

In all, I spent three hours that morning with the horses in the meadow, and those hours turned out to be the most productive moments of all my time in the Camargue. My problem, my photographic crisis, had morphed into an opportunity to expand my mind and in so doing enabled my photography to break free of the chains that, unwittingly, I had used to intern it.

This was the hidden treasure that was awaiting my discovery:

in order to become better photographers, we not only need to train for the tools we use, we need to train ourselves too.

In photography, as it is in life, problems serve us. They are useful. Valuable. Vital, even. Whether they occur when we're taking photographs or when dealing with difficult situations at home or at work, problems are the source of our creativity, revealing what is fragmented inside us and what is calling us to be whole.

Herein, perhaps, we find the most important lesson, which goes beyond the interplay between science and art. Whatever their source, ideas are the propellant that move us forward, individually and as a species. It is our quest, our obligation, even, to seek new representations of phenomena beyond accepted appearances, an endeavor that becomes centred at the moment creativity emerges, when boundaries dissolve and aesthetics becomes our supreme guide.

This is what Einstein and Picasso had in common and this is the answer to my friend's question: 'What's next?'

above The three hours I spent with the horses in the field were the most productive of all my time in the Camargue.

Next month...

In part 6 of A photographer's guide to life on Earth, Chris Weston explores the reasons why we take photographs and explains how symbolic expression – art – is the greatest innovation in human history.

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READER GALLERY

Each month, we publish the very best images from all those submitted for our Reader Gallery. Find out how to submit your images on page 84. Here's this month's winner and our two runners-up...



Hometown Edinburgh
Occupation Evolutionary biologist
Photography experience 14 years
berenosphotography.com

WINNER **Camillo Berenos**

I got into photography when doing my undergraduate course in biology. Many fellow students were fascinated by nature photography and this soon rubbed off on me. I felt that nature photography was a logical extension to enjoying nature in all its facets. Upgrading from an analog SLR to a DSLR in 2008 accelerated the learning curve and satisfaction, due to the instant feedback on the LCD display and the cost of slide film no longer being a limiting factor.

I aim to document the raw beauty of unspoilt landscapes, where the 'hand of man' plays only a marginal or supporting role. While I do plan locations based on the weather, tides or the angle of sunset and sunrise, once I'm on location a lot of my photographs are taken without any preconceived ideas. I mostly just savour my time outdoors, wander around and improvise based on qualities of the light.

I am slowly working towards building a larger portfolio portraying the rugged views from peaks and summits of the north-western Highlands of Scotland. But at the same time I'm planning to keep visiting my favourite local coastal locations, as the ever-changing tide, waves and seasons ensure I always come home with something new. I hope to be able to organise an exhibition with a mountainous theme somewhere early next year.

right Dawn at Seacliff beach with the Bass Rock on the horizon. Seacliff beach is my most frequented beach, as it's great in all tide conditions, and within easy reach from Edinburgh. This was taken just after low tide, when the tide was coming back in. I pressed the shutter as the waves were receding, to capture the force of the sea – standing as close to the edge of the rocks as I felt was safe.
Canon EOS 6D with 17-40mm L f/4 lens at 24mm, ISO 100, 0.8sec at f/13, tripod





right This is the view from Stac Pollaidh, looking across to (from left to right): Canisp, Suilven and Cul Beag. After an ascent in the pitch black, I was greeted with this foreboding sky. I felt that the dusting of snow on the slopes of Stac Pollaidh provided a nice counterbalance for the fiery sky. This spectacle did not last very long, and soon after sunrise the heavens opened, though this could not wipe the smile off my face.
Canon EOS 6D with 17-40mm L f/4 lens at 17mm, ISO 100, manual blend of two exposures at 1.6sec (for the sky) and 6sec (for the foreground) at f/13, tripod



RUNNER-UP **Piero Serra**

I studied black & white film photography as part of my art foundation course in the early 90s. Before that, my father had a darkroom at home in the 80s and I remember being intrigued by the tiny room and the images he made.

My personal style is quite broad, but generally I look for attractive and atmospheric forms, structures and compositions within nature and in towns. My favourite photographers are Bernd and Hiller Becher, the German artists who catalogue industrial buildings (Bernd died a few years ago but Hiller Becher is still working). Their work was a big influence on both my photographic style and my architectural projects when I was at university. I also like the work of Jeff Wall and Robert Mapplethorpe.

My ambition is just to make memorable images that catch the eye. I tend to take a camera with me whenever I go out, and I don't mind carrying my DSLR with just the one lens – it's good to have something bulky to hold on to when making images, and a proper viewfinder.



Hometown Northampton (now living in Surbiton)

Occupation Architect and designer

Photography experience 20 years

[flickr.com/photos/129386546@N08](https://www.flickr.com/photos/129386546@N08)



above This was taken early one morning in February on the Thames towpath between Surbiton and Kingston. I have made many images along the river in that area and this group of tall poplars sitting between the lower trees either side is one of my favourite subjects, particularly during the winter months when the shape of the branches is more evident. A tripod was used to enable a longer exposure to soften the reflection in the river.

Nikon D7200 with a 12-24mm Nikkor lens at 16mm, ISO 100, 30sec at f/9, Hama Traveller Pro tripod; I used Lightroom to colourise the image and make minor contrast adjustments



Hometown Hebden Bridge,
West Yorkshire

Occupation Fine art and
landscape photographer,
and locum GP

Photography experience
25 years

annmholmes.co.uk

RUNNER-UP **Ann Holmes**

Wielding pencils and paintbrushes since early childhood, I made the switch to photography in my teens, having been inspired by the black & white reportage of greats such as Henri Cartier-Bresson and Chris Killip. When my bedroom became a darkroom and our bath was being used for selenium toning, my mother's patience was tested to the limit. I've continued to photograph ever since, with a brief period of commercial assisting and doing optics and medical degrees in between.

I aim to capture poignant images exploiting the most inclement weathers, and particularly relish seeking out the extraordinary in the ordinary in my abstracts. My influences are numerous, and my approach painterly. While I currently live in the rugged Pennine hills, as the years have passed I've recognised a repeated attraction to our rocky coastline.

I've just had a three-month solo exhibition of my work, entitled 'Arran: Intimate Landscapes' at the Arran Distillery – quite a logistical challenge for a Yorkshire photographer. I've also taken part in several smaller group shows and presented my 'Nay More' series – a study in agricultural abandonment – at the Redeye Hothouse event at Bradford's Impressions Gallery.

My long-term photographic aspiration would be to work as a full-time professional photographer with varied briefs, numerous enough to comfortably pay my bills.

above Storm clouds created by Hurricane Bertha and rain over Dinorwic quarry near Llanberis in Snowdonia.
Nikon D800 with Nikon 17-35mm f/2.8 lens, ISO 200, 1/50sec at f/13, Lee ND grads, Gitzo tripod, umbrella

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IN THE SPOTLIGHT

Ian Wood

Sussex-based British photographer and writer Ian Wood puts wildlife and environmental conservation at the heart of everything he does. Nick Smith finds out more about his work

above and opposite
Orangutans in
Tanjung Puting
National Park,
Borneo.

NICK SMITH You're quite rare in that you are both a writer and a photographer...

IAN WOOD These are two very contrasting things to do, aren't they? But the writing came first. It all stemmed from wanting to do something positive about orangutan conservation. My first commissioned work was for the *Telegraph*. They did use some of my photos, but it was really a commission to write about the logging situation in Sumatra at the time.

NS How did you get into the world

of wildlife photojournalism?

IW At university I did something that is completely irrelevant to what I do today – electronic systems engineering. Then for 15 years I did a comedy show, which toured about 40 countries around the world. For the first 10 years of my photography and writing I did the comedy too, because it paid quite well and gave me the opportunity to take photos.

NS What is the balance between words and pictures?

IW For the past year I've been focused

on the photography. But while I was producing my book, *Swimming with Dolphins*, *Tracking Gorillas*, I took hardly any photos for a year, because I was so tied up in it. I slip between the two.

NS What are the biggest challenges facing wildlife photographers today?

IW Trying to make money out of it while making sure your images are competitive with other photographers' in terms of quality. It's a case of getting unusual and interesting images that are also of commercial value.

NS Tell me a bit more about your photography tours...

IW Well, over the past decade the tours have managed to raise tens of thousands of pounds for organisations such as the Orangutan Foundation, the Jane Goodall Institute and Gorilla Doctors. They're quite different from your usual holidays because people get an insight into the conservation side of things. The real difference with my trips is that they link up with the conservation organisations.

NS Does that mean you're on the road all the time?

IW I'm away four or five months per year and for the rest of the time I'll be in Sussex. But I don't just photograph wildlife. I work with landscapes and I'm very into macro photography. In the

remaining forests of Borneo and Sumatra about half of the insect species are undiscovered, and so if you forage about with a macro lens you can come up with some extraordinary subject matter.

NS Do you think wildlife photographers have any particular responsibilities?

IW Yes. You should have the absolute minimum impact on the animals you are photographing and the habitat you are in. But I'd take it a stage further. I want to actually contribute something positive to the wildlife I am seeing. If all you do is take photos, and you don't use them to aid the wildlife in some way... Well, I almost find that depressing. You've got to have a passion for this.

IAN'S TOP TIPS

» **One thing I never go on a shoot without is...**

a notebook and a pen. It sounds basic, but you don't always remember ideas, even if you think you will.

» **My one piece of advice would be to...** follow your passion and trust that opportunities will follow from that. Trust that stuff will actually happen.

» **Something I try to avoid is...** taking too many photos. I now try to question what I am doing every time I press the button.

NS Can wildlife photography be a force for good?

IW There's absolutely no doubt about that at all. On the one hand it can raise public awareness, while on the other hand it contributes money directly to the coffers of conservation organisations.



IAN'S CRITICAL MOMENTS

To see more of Ian's work visit agoodplace.co.uk

1995 First encounter with orangutans in Sumatran forest. Took very poor photos on an old film camera.

1999 Returned to Sumatra with first digital camera, a Nikon D1.

2005 Received commission from the Orangutan Foundation to promote their work in Borneo.

2007 First articles published in the *Daily Telegraph*.

2008 Started running fundraising trips in partnership with the Orangutan Foundation.

2010 Linked up with the Jane Goodall Institute and Gorilla Doctors.

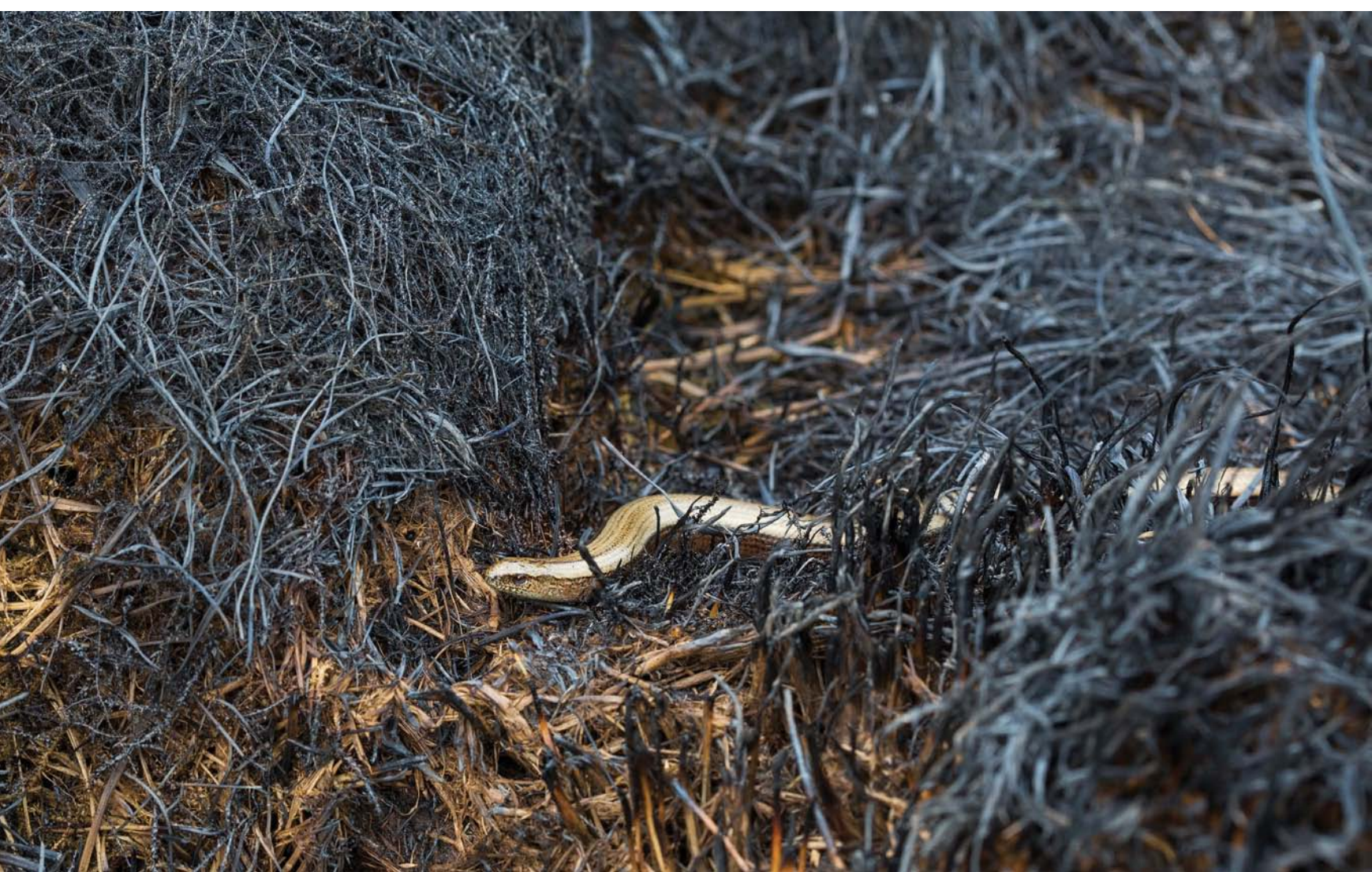
2012 Released first book, *Swimming with Dolphins, Tracking Gorillas* – a guide on where and how to see wildlife in ethical ways.

AFTER THE FIRE

When a wild fire destroyed part of his local national park in the Netherlands, Theo Bosboom set out to photograph the impact the event had on the wildlife and nature of the area, and its subsequent recovery over the following weeks

With mixed emotions I walked on the black, scorched earth of the Hoge Veluwe National Park, close to my home in Arnhem, the Netherlands, just two days after a large wild fire had destroyed a part of the park. I was shocked by the scale of the destruction and by the large number of dead small animals I found. But I was also fascinated and inspired by the beauty of death and the burned landscape.

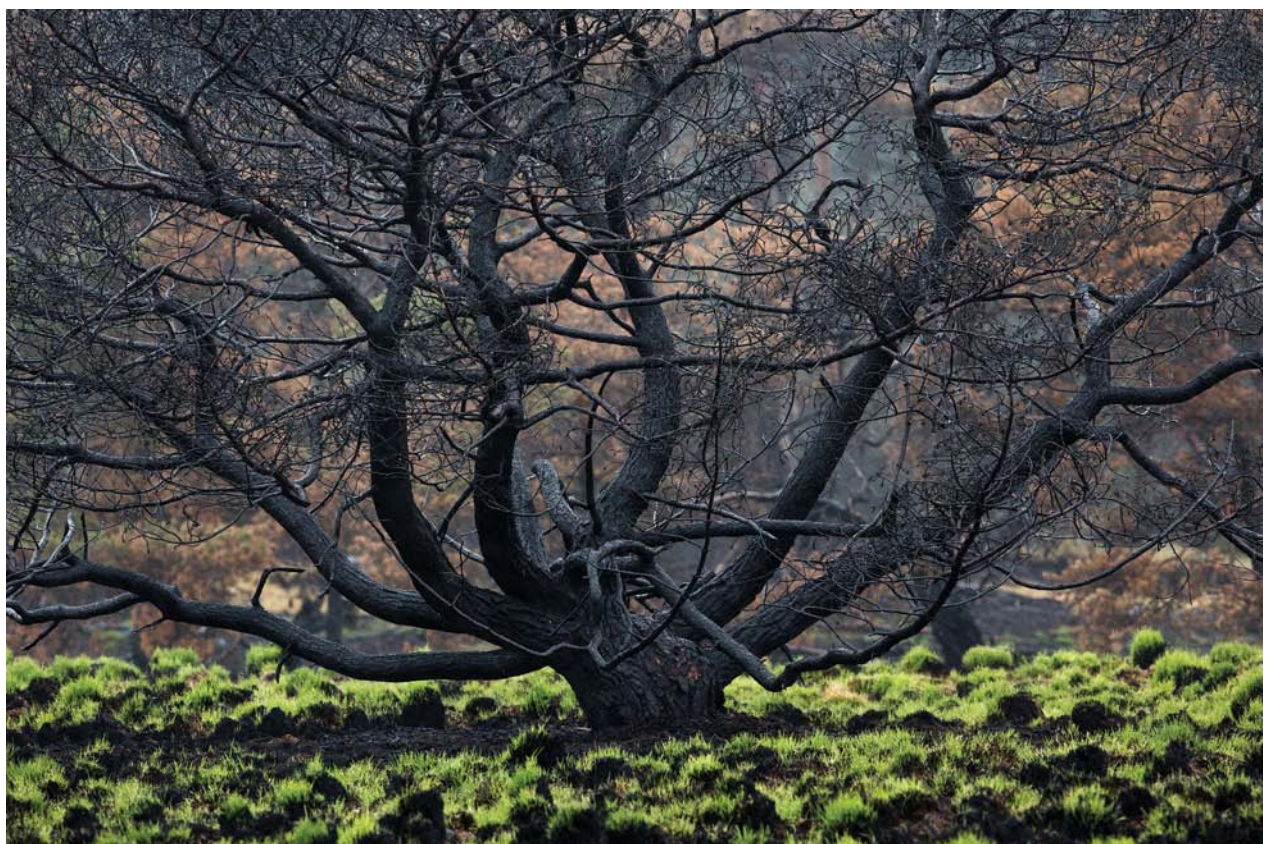
In the weeks after the fire, I kept returning to the area, to witness and photograph the recovery of nature. After a couple of days the first green sprouts were already popping up, and after just a few weeks it required a close look to be able to see any remaining signs of the fire. The fast recovery of the area has given me a lot of faith in the resilience of nature.



A slow worm (*Anguis fragilis*) that survived the fire. While larger animals such as deer, roe deer and foxes all seemed to have been able to escape the fire, there were many casualties among the smaller animals, including reptiles. I had seen many dead slow worms in the days after the fire and was really happy to encounter one that was still alive.



A dead toad that was caught in the fire. It reminded me a bit of the cramped posture of the people of Pompeii who were killed by the eruption of Mount Vesuvius two millennia ago, some of whom can still be seen in the Pompeii open-air museum.



A burnt pine tree, with fresh sprouts of purple moorgrass, just a couple of weeks after the fire. The species is very characteristic of the national park.

>



Half-burnt moss after the fire. A sad sight, but from a photographer's point of view, also beautiful and inspiring, at least in my opinion. For me, this is one example of how beautiful the destructive forces of the fire can be.

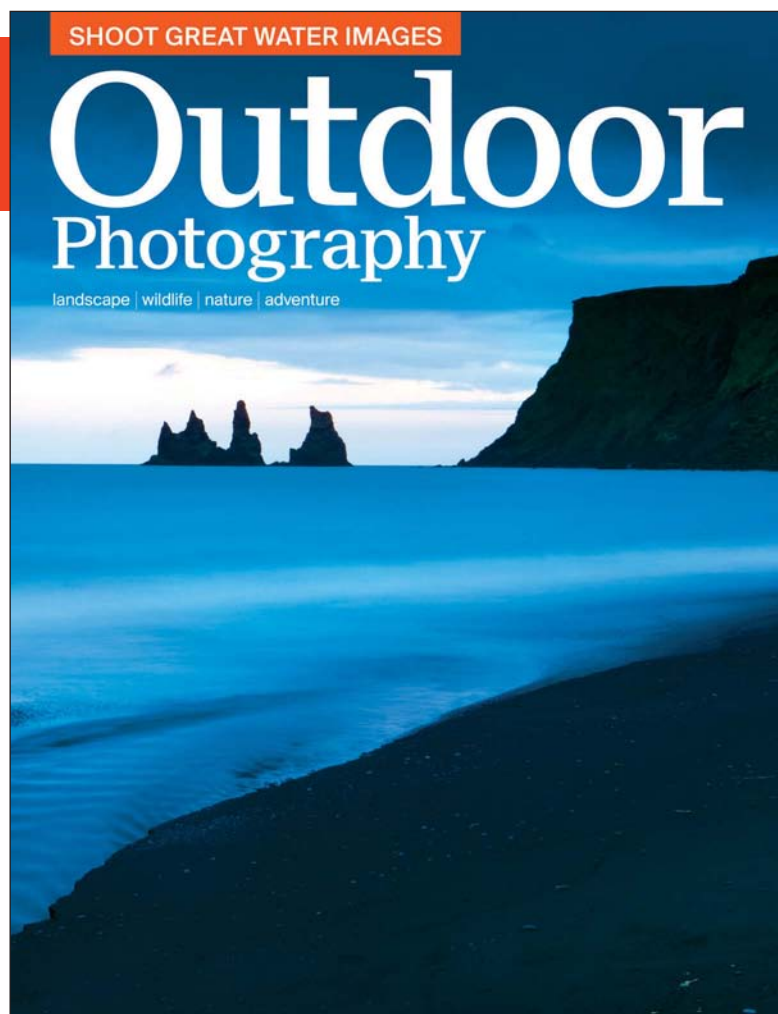


To the relief of the foresters working in the national park, all plant species living in the park survived the fire and seemed to return to their normal rhythms. This small sundew is growing among the burnt moss.



A half-burnt pine tree, photographed during a heavy rain shower a couple of weeks after the fire; the grass had already turned green again.

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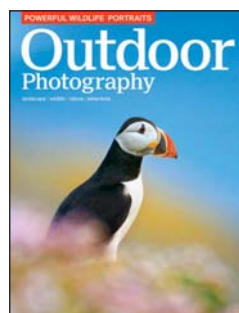
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NATURE ZONE

DISCOVER

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WILD SUMMER

Red deer feature among Laurie Campbell's August wildlife highlights

Life in the Wild

The challenge of tracking down certain plants can be as enjoyable as photographing them, says Laurie, who is keen to encourage more of us to pursue images of flora as well as fauna



above Thanks to a chance conversation, I received a tip-off about the possible location of this uncommon oyster plant. Determined to photograph it in failing light, I had to use a four-second exposure on a still, summer's evening. *Nikon F5 with Nikon 70-180mm f/4.5-5.6 macro lens, Fuji Velvia ISO 50, 4sec at f/22, mirror-lock, cable release, tripod*

In this day and age when demand for stock photography is dwindling, it's always very satisfying to be asked for images of a subject that you are passionate about. I received one such request just recently, when I was invited to take a look at an extensive list of names, mostly scientific and in Latin, of plants that had been compiled to illustrate a book about mountain flora and to see how many I could offer coverage on. Such requests are rare but offer hope, and it's nice to see a little income to subsidise an activity that has never

really been a commercial proposition.

I have just celebrated 30 years as a professional nature photographer and, unlikely as it may sound, I always seem to have got by, despite never allowing my choice of subject matter to be dictated by possible financial returns. Madness, I know, but then I firmly believe that following your heart and shooting subjects that excite and motivate you is an important step in the development of any photographer.

Photographing native plants isn't for everyone, and there is a relatively low

uptake. In terms of stock photography sales, for example, plants have never been a match for pictures of mammals and birds. So how can I drum up some interest? Well, firstly, all kinds of plants offer massive, year-round photographic potential, especially when you take the time to look closely at them. If that doesn't persuade you, then how about setting yourself the challenge of seeking out some of the less common and more unusual species. I hesitate to use the word 'rare' here because it sounds elitist and implies that the scarcity of the

subject automatically means a better image, which of course is never the case. The case I'd rather make is one of encouraging a natural curiosity, where the quest of locating uncommon plants becomes an exercise in 'joining together a few dots' by taking into account factors such as time of year, habitat and geology to start to understand where and when to look. Rock and soil types can really matter; there is no point, for example, in searching for a lime-loving species such as mountain avens in peaty bogs. Of course the process is not dissimilar to locating birds and mammals. I think the difference is that far fewer people are making these connections when it comes to looking for plants.

When I think about the diverse range of habitats across Scotland I tend to associate each with certain emblematic species of plants. For remote sand and shingle beaches, it is the oyster plant (*Mertensia maritima*); for ancient Caledonian pinewoods, the twinflower (*Linnaea borealis*); and for the coastal turf of the clifftops of parts of Caithness and Orkney, then it has to be Scottish primrose (*Primula scotica*). Tracking down and photographing each of these species has given me immense pleasure and satisfaction. It would be nice to think that, in addition to pursuing images of birds and mammals, more photographers might think about giving plants a go, too.



After much searching in deep heather across the lower slopes of a mountain in the Beinn Eighe National Nature Reserve in the Scottish Highlands, I was especially pleased to locate this beautiful uncommon example of dwarf cornel in peak condition. This is the only time I have seen it in flower.
Nikon F5 with Nikon 200mm f/4 macro lens, Fuji Velvia ISO 50, 1/15sec at f/16, mirror-lock, cable release, tripod

LAURIE'S FACTFILE

Photographing plants - getting started

» I think part of the reason the concept of photographing native plants hasn't been embraced by too many nature photographers is that it is seen as something less challenging and exciting compared to photographing animals in action, for example. At worst, I've heard it described as a 'girly' subject! This is a pity, because all nature photographers must find themselves in locations where there is also great potential to photograph uncommon or rare plants that share the same habitat. Photographing birds and mammals is a game of chance that can involve a lot of waiting around, repeat visits to survey sites, and so on. As such, it does seem a waste not to take advantage of photographing the local flora at the same time – a subject that doesn't involve too much extra effort.

» The process of researching locations for photographing uncommon plants can be approached in two ways; either by dedicating a special trip to locate them, or checking in advance which species may be present in a location that you plan to visit to photograph other subjects. The internet may be an obvious resource to be used to glean information, but good old-fashioned field guides, which are invariably laid out in a logical and formulaic way, offer so much more of an introduction to the subject.

» Good field guides begin by outlining the importance of identifying different types of habitat and their connection with plant ecology. They also provide a glossary to make sense of all the botanical terms used to describe each species. Families of plants are usually grouped together with keys to help differentiate flowers. I'm thinking here of that classic book, *The Wild Flowers of Britain and Northern Europe*, by Fitter, Fitter and Blamey. First published in 1974, it remains a brilliant piece of work that is invaluable for learning more about our wildflowers.



Scottish primrose is endemic to Caithness and Orkney. Knowing that it has a second flowering season later in the summer, I was finally able to photograph the plant during a family holiday on the Caithness coast – I knew we would be visiting the area before heading to the Orkney Islands.
Nikon F4S with Nikon 200mm f/4 macro lens, Fuji Velvia ISO 50, 1/4sec at f/22, mirror-lock, cable release, tripod

What to shoot this month...

Laurie's August highlights



▲ In the Scottish Highlands, **red deer** (*Cervus elaphus*) spend much of the day high up in the hills during the summer, where it is cooler and breezier, as this helps them to avoid the worst of the biting flies and midges. Towards evening, many migrate down to the bottoms of glens – where the grazing is better on the more fertile flood plains – before returning to the hills by early morning. In areas with large numbers of deer, the routes they take can be very apparent even from a distance because of the telltale erosion scars they leave behind. It follows therefore that there are opportunities to be had in photographing the deer along these trails, simply by taking into account prevailing wind direction and using features in the landscape. It's then a case of seeking out any available cover to create a hiding place in which to wait in advance of the deer passing. *Nikon D3S with Nikon 500mm f/4 VR lens with 1.4x teleconverter, ISO 500, 1/125sec at f/7.1, beanbag, camouflage netting*

► We tend to see far more photographs of butterflies and moths than we do of the larval stages of these animals. For some species, the caterpillars can be truly spectacular, even more so than the adults themselves. One example is the **broom moth** (*Melanchra pisi*), a widespread and frequent species in the UK, found in heaths and open woodland. The colouration of the adult moths is variable, but they are predominantly brown. The markings of the caterpillars is more consistent, with broad longitudinal stripes of bright lemon-yellow faintly bordered with white, alternating with greenish-brown stripes that are covered in a fascinating reticulated pattern of black lines. *Nikon D3X with Nikon 200mm f/4 macro lens, ISO 100, .06sec at f/29, cable release, mirror-lock, tripod*



▲ This year's young **ospreys** (*Pandion haliaetus*) are now fledged and on the wing, but they will still be in the vicinity of the eyrie and dependent upon the adults for food. Eventually, the adult females will head off to their wintering grounds in western Africa, leaving the adult males to teach the youngsters how to fish for themselves. All of this means an ever greater demand for food and more activity around their favourite fishing spots. *Nikon F5 with 500mm f/4 AFS lens, Fuji Provia ISO 100, 1/200sec at f/5.6, cable release, mirror-lock, tripod, hide*



▲ Numbers of common or, as we should now call them, **harbour seals** (*Phoca vitulina*) are fewer in the UK when compared to grey seals (*Halichoerus grypus*). Regardless of species, however, all are naturally wary of people and feel especially vulnerable on land but much more confident in water. They have a natural curiosity too, however, so if you are downwind of them and below the skyline, try lying prone and partly hidden on a rocky shore. Chances are, they will spot you but won't quite be able to work out what you are and will come closer to investigate. *Nikon D3S with Nikon 500mm f/4 VR lens with 1.7x teleconverter, ISO 1000, 1/640sec at f/7.1, beanbag*

MORE SEASONAL SUBJECTS...

Flora

Toothed wintergreen (*Orthilia secunda*) – a rare plant found largely in the Scottish Highlands and the Lake District. It is likely to have been named after the alignment of rows of flower ‘bells’ on the stem.

Corn cockle (*Agrostemma githago*) – a once plentiful weed of arable crops, with beautiful magenta flowers. Sadly it is now rare, although it is being widely planted in wildlife gardens.

Horse mint (*Mentha longifolia*) – a tall member of the mint family that flowers from July to September and provides a good source of nectar for insects.

Fauna

Speckled wood butterfly (*Pararge aegeria*) – second flight period of this attractive woodland species, although they do head off up into the trees when the air temperature begins to fall.

Common squat lobster (*Galanthea squamifera*) – the name belies the appearance of this crustacean, which resembles a slightly misshapen crab.

WORLD WILDLIFE SPECTACLES



© Elizaveta Krina/Shutterstock.com

South American wildlife, Guyana

Located at the point where the Caribbean meets the Amazon, Guyana is a land of rainforests, wetlands and savannahs, and home to one of the planet's most spectacular waterfalls, Kaieteur Falls. The country is one of the best places to see some of South America's more elusive animals such as jaguars, giant anteaters, anacondas, harpy eagles and cocks-of-the-rock. There is also a good chance of giant otters, capybaras and red howler monkeys. The driest seasons (August to October and February to April) are the best times to look for wildlife.

Jersey tiger moths, Rhodes

On the western side of Rhodes, a few miles south-east of the village of Theologos, lies Petaloudes (Valley of the Butterflies), one of the island's most beautiful destinations. The valley's unique microclimate and rich vegetation makes it the ideal environment for Jersey tiger moth caterpillars. At the beginning of June, the moths emerge in all their colourful glory and make their way to the wetter areas for the mating season.



© Radka Palenikova/Shutterstock.com

8 TOP SPOTS FOR PHOTOGRAPHING INSECTS

Insects are one of the most fascinating subjects for close-up photography, offering unlimited colours, textures and physical architecture to explore.

Here are some of the best places to look for a wealth of different species...



© Bildagentur Zoonar GmbH/Shutterstock.com

1 Isle of Wight

Thanks to its southerly location, mild climate and wide variety of habitats, the island has an enormous range of insects and is a hotspot for migratory species such as red admirals, painted ladies, clouded yellow butterflies and hummingbird hawkmoths (pictured above).

visitisleofwight.co.uk

2 Dungeness, Kent

Dungeness may appear desolate, but the vast shingle landscape is rich in specialised plants that support many insects, including the UK's largest dragonfly, the emperor, and the small copper butterfly. The reserve is also notable for its moth species, which include the rare Sussex emerald and the pigmy footman.

dungeness-nnr.co.uk

3 Aston Rowant, Oxfordshire

Located on the steep west-facing scarp of the Chilterns, the reserve's flower-rich chalk grassland supports scarce butterflies such as dark green fritillary and silver-spotted skipper. The site is also home to one of the UK's most remarkable beetles, the glow worm; they are most likely to appear on warm summer evenings.

naturalengland.org.uk

4 The New Forest

This ancient landscape is estimated to have more than 60% of the UK's insect species, including stag beetles, southern



© Karel Galas/Shutterstock.com

wood ants and several species of dung beetle. Mid-summer is peak season on the heathlands, which support many butterflies. Dragonflies and damselflies inhabit the area's wetlands.

thenewforest.co.uk

5 Ariundle Nature Reserve, Highland

Part of the Sunart oakwoods, this atmospheric forest is full of butterflies and moths in summer. Notable species include the small pearl-bordered fritillary and the chequered skipper, which is restricted to a handful of sites in Scotland. The northern emerald dragonfly can be found around Loch Sunart.

nnr-scotland.org.uk/ariundle-oakwood



© Martin Fowler/Shutterstock.com

6 Thursley Common, Surrey

Nationally important for its bird, reptile and invertebrate populations, the reserve has 26 recorded dragonfly species and 12 different grasshoppers and crickets, including the rare large marsh grasshopper. Butterflies include rarities such as white-letter hairstreak, purple emperor and silver-studded blue (pictured).

naturalengland.org.uk

7 Rodborough Common, Gloucestershire

Situated on top of the Cotswold scarp, this large swathe of open grassland is one of the best places in the UK to see rare grassland butterflies. Notable butterflies include chalkhill blue, meadow brown, Duke of Burgundy and marsh fritillary. The site also supports many bugs, beetles and moths.

nationaltrust.org.uk/minchinhampton-and-rodborough-commons

8 Cornmill Meadows, Essex

A mosaic of wetland habitats in the Lee Valley Park, Cornmill Meadows is one of the best places to see dragonflies and damselflies. Over half of the UK species can be found here, including white-legged damselfly and hairy dragonfly. In late summer there's also the chance of migrant hawk dragonflies.

visitlee valley.org.uk

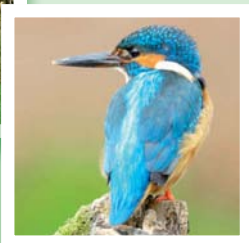
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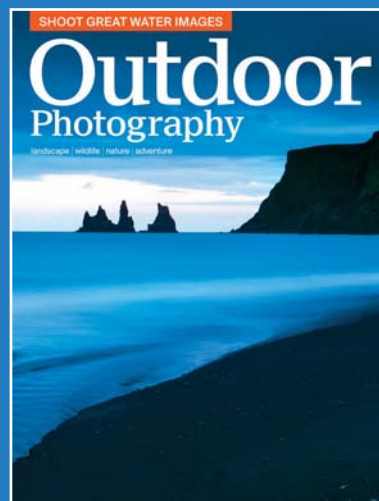
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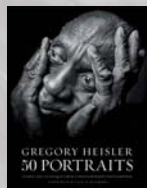


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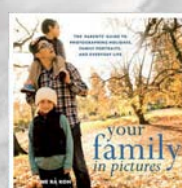
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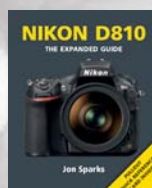
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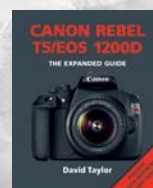
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Expecting the unexpected

Proving why it pays to keep an open mind during wildlife shoots, Alex Hyde shares the story behind an unplanned aquatic image he captured during a trip to photograph white-tailed eagles

Photographers very often set out with preconceived ideas of what they want to capture. The process may well start with hours of internet-based research, obsessing over the perfect time of day to visit a place while comparing the best efforts from other photographers who have gone before. We like to feel in control, which is fair enough considering how early some images require us to get out of bed! It always amazes me how many opportunities await once I actually get out there, though, and personally I welcome all such distractions.

Every summer I visit Mull to take in the amazing variety of wildlife spectacles this special

island has to offer. The white-tailed eagles are a particular highlight, and over the years I have enjoyed some incredible encounters with these mighty raptors, the UK's largest bird of prey. One day in June I was on a boat visiting a new site for the eagles, but after several hours I hadn't enjoyed any luck. There wasn't a breath of wind and I found my eyes drifting from the empty skies down to the beautiful gin-clear sea. As the boat floated gently along, I noticed a single moon jellyfish pulsing past, a common enough sight at that time of the year. Within a minute, however, the boat was completely surrounded by a huge swarm of these translucent creatures and

I realised I was witnessing something very special.

I was delighted to find that during my usual morning's deliberations I had decided not only to bring along my 400mm, but also my 16-35mm wideangle lens and a circular polarising filter. By fine-tuning the angle of the camera relative to the sun along with rotation of the polariser, I was able to completely remove the glare from the surface of the water, revealing the enormity of the jellyfish swarm below. Pure photographic joy!

Many pictures do take careful planning, and following those plans can yield incredible results, but I have also learnt to trust nature to present me with exciting alternatives.



On the wing

Twenty-five years ago you would be lucky to see any white heron in the UK, but little egret is now a common sight and great white egret is also on the increase, says Steve Young

above Great white and little egret: There is a big difference in size of these two predominantly white species, hence the names; great white is on the left.

right Little egrets (flock): Little egrets can now be seen in large flocks flying to roost at various sites; this shot was taken at Burton Mere Wetlands RSPB reserve in Cheshire.

I had cause to browse through some of my old birding diaries the other week, and as I was reading some of the entries for 1989 I came across a day when I had travelled to see a little egret.

It was at Sale Water Park near Manchester, and I had driven about 35 miles to see a bird that was very scarce in north-west England; this was a notable occurrence back then. It was well worth the effort, and I managed a record shot on 400 ASA print film.

In a 1992 diary I found details of a trip to see a great white egret at Pitsford reservoir, Northamptonshire; I succeeded in photographing the bird with a 600mm manual focus lens and a 1.4x converter.

The egret sightings were notable because in the 20 or so years since those two trips were made, the UK status of both species has changed as dramatically as the equipment I used to photograph them. These days I wouldn't go further than my local patch to see or photograph either bird; warmer temperatures mean that these species are spreading north.

They are both lovely looking birds and I still enjoy seeing them, but little egret has become common and great white egret is slowly catching up. Little egret has now firmly established itself as a breeding species, with several large

colonies; if I have a day out on the marshes near to Parkgate on the Wirral I will see more little egrets than grey herons, which would have been unthinkable back in 1989. During winter, large flocks can be seen at a few sites, including my area, as birds fly to roost together in their hundreds.

Great white egrets are also now breeding in the UK; they nested for the first time in 2012. They are still very rare, so sites are kept private, but I should imagine in a few more years they will have a stronghold in Britain. Many birds already overwinter here, and not just

in the warmer south; last winter I watched one bird in the north-west, at a new reserve 20 minutes from my house. It was present for a couple of months, and there were also three little egrets feeding with it.

These birds seem set to continue expand their breeding range, and will probably be joined by similar species in years to come. Already the previously very rare little bittern has bred at a site in Somerset, while spoonbills breed in Norfolk. Hopefully in another 20 years' time they will all be as common as little egret is now.



Steve's August highlights



Bird of the month

These days grey heron seems to be a much overlooked bird; as I mentioned in this column a couple of months back they are now urbanised to a certain extent and can be found in many local parks (OP192). This means they are easier to photograph and they offer the opportunity to take shots in different ways. Grey herons breed in trees in colonies, although individual birds will build a nest on their own. This is a good time of year to find and photograph young birds that have just left their nest and are starting to fend for themselves.

Heron's lend themselves well to flight shots, being slow fliers with heavy wing beats, so there is plenty of time to lock the AF sensor on to this large bird. Spot-metering off the grey tones works a treat.



clockwise from far left **Grey heron in flight:** These herons flap their wings slowly – perfect for flight shots.

Grey heron bathing: Behavioural shots are always nice to take; this grey heron bathed for a full 10 minutes.

Juvenile grey heron: Juveniles look like washed-out versions of the adults, and lack the black plume behind the eye.

BIRD PHOTOGRAPHY TIP



left **Great tit being fed:** I missed it first time round, but thankfully the courtship feeding happened again and this time I was ready.

below **Mute swan chasing a Canada goose:** Even in a hide on a reserve it is important to keep your concentration; it's all too easy to get into chat mode if there are a few friends around. Luckily the swan and goose made quite a bit of noise to alert me to what was happening.

I like to think I'm always ready to take a shot, and prepared for whatever the world of nature throws up while I'm out and about. A couple of recent incidents have shown that this is not always the case, however.

Whenever I go to my golf course my lens goes with me, just in case. The other week I was on the practice ground and three foxes ran straight towards me, no more than 10m away. Unfortunately my camera was in the car.

In my garden I was watching a great tit collecting a mealworm when I heard a noise from a nearby bush; it was another great tit calling for food, and the first bird dutifully fed it a worm – I missed the shot because I had put my camera down to see what the noise was. Luckily it happened again the following day and I was ready.

But then one day in May I was back on form; while feeding my robin mealworms I heard a few gulls making lots of noise, and went to the garden to see why; the gulls were mobbing an osprey. I quickly grabbed my lens and got a few record shots.

It pays to be prepared; you never know what is going to happen.



LOCATION OF THE MONTH



© Martin Pateman

Gigrin Farm, Powys

Located in the heart of mid-Wales, overlooking the Wye and Elan valleys, Gigrin Farm is a family-run working farm with a difference – it has been an official red kite feeding station for over 20 years. Every afternoon, hundreds of these raptors fill the sky above the farm, ready to swoop down to feed. Incredibly acrobatic and with a 1.8m wingspan, the kites compete with buzzards and ravens for choice pickings. To help you get the most out of this daily spectacle, there are a number of photographic hides – these can be booked in advance via the website (below). There is also a 1.5-mile trail around the farm, which links to the RSPB's Dyffryn reserve as well as a wetland area that attracts various wagtails, wild ducks and herons.

Location Gigrin Farm lies half a mile south of Rhayader.

Opening times During the summer months the farm is open daily from 12.30pm to 5pm, and feeding takes place at 3pm.

Facilities Car parking, toilets, café, shop, information centre, picnic site, farm trail, camping/caravan site and pod camping. The farm has nine hides, including three specialist photographic hides and one dedicated disabled access photographic hide.

Entry fee Adults £5; OAPs £4; children £3. Photography hides cost from £12 to £22 per day.

Website gigrin.co.uk



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Happy shooting on the streets of London

*When it comes to photography in public spaces, even the most mild-mannered of photographers tend to object to being told what they can and can't do, especially by people who haven't got a clue what they are talking about, says **Nick Smith***

While I'm no expert on the finer points of the legality and circumstances under which you may take photographs in public, I know our legislation well enough to be absolutely certain that if I wish to take a photograph of a public monument in a public space while respecting the privacy of others, then I'm not contravening one single law of the land that refers specifically to photography. In other words, it's no one's business but my own – including the boys in blue – should I wish to photograph Winston Churchill in Parliament Square for whatever reason I choose. Furthermore, as a professional photographer, it's literally my business.

I've enjoyed many trouble-free years photographing what's sometimes called public architecture, and so it came as a surprise to be confronted by a uniformed officer, who addressed me with the words: 'you can't take photos here, son'. Thinking he was being friendly, I replied, with spontaneous good-natured zest, that it was a nice day, how the devil are you, and all that. He repeated his objection, intensifying it by asking me to return my camera equipment to my backpack. Slightly peeved by his persistence I asked what his reason could be. His reply was little more than the bluff London bobby's equivalent of 'because I bloody well say so', before elaborating with some cock and bull about 'interests of security.'

Despite the gendarme appearing to be getting more serious by the moment, I stood my ground and reminded him we were in a public space, before lightening the atmosphere by pointing out that there were literally thousands of tourists taking souvenir snapshots of their holidays on their smartphones, tablets and compact cameras. Not unreasonably, I joshed with boyish good humour that I hadn't seen him cautioning any of our overseas visitors, while I had been patriotically photographing a statue of the man whom BBC viewers voted number one in their list of '100 Greatest Britons'.

By this point, Mr Plod was getting distinctly irritated and gave me my final warning. I softened my attitude further and asked him to clarify the security issues. He mumbled something illogical about concealed cameras in Parliament Square and it being an offence to photograph them, presumably on the grounds that Al Qaeda, having lost their Ordnance Survey maps that showed them the locations of London's big important buildings, would therefore be interested in getting hold of my pictures of concealed cameras. Thoroughly confused, I asked, hypothetically speaking of course, under what law he would arrest me should it come to that. Obstruction, he

informed me, unable to think of anything else, and so ended my argument. He didn't like my attitude, I didn't like him, and there could only be one winner. I silently recited the old legal mantra that you should only apply the letter of the law if, in doing so, you don't create an absurd situation. Powerless, I did as I was told and trudged away to Trafalgar Square where I hoped to have better luck.

As luck would have it there was a large team of photographers and assistants executing a fashion shoot by one of the water fountains beneath Nelson's Column. The model was a very famous actor – I think it might have been Leonardo DiCaprio or someone like that – and so there were, of course, thousands of tourists, commuters and locals on a lunchtime stroll taking casual potshots one of their heartthrobs of the silver screen. Thinking it a fine moment to get one of those intriguing 'meta-shots' I snapped away at the scene, photographing photographers photographing somebody who makes a living from being photographed.

After a few moments, a rather urgent-looking woman in a black T-shirt, armed with a clipboard and one of those annoying headsets with a boom microphone, came up to me with an air not dissimilar to that of the halfwit copper earlier. In one of those Groundhog Day moments she told me, without a scrap of explanation, that I wasn't allowed to take photographs here, either. 'Are you a plainclothes police woman?' I enquired, starting to have genuine sympathy for Sisyphus. She replied in the negative, to which I said: 'in which case would you kindly leave me alone and trouble me no more?' The conversation developed along the lines of were I to continue photographing this public scene she would 'call security.' To which I invited her to do her worst and pick the bones out of that. I followed up with a volley of acerbic observations describing how stupid it was to think that you could operate a closed set in Trafalgar Square, of all places.

The sun being over the yardarm, I repaired to the Dog and Duck in Soho, where over a rueful pint I considered my morning. Of all the millions of amateur photographers roaming the streets of the metropolis that fine day I'd been singled out twice and told to stop doing what I was doing. There had to be something sinister that connected these two events, I told myself, beyond the conjunction of celestial orbs that day marking me out as a victim of unfortunate circumstance. There was, I concluded, and it is this: I was using professional equipment, and that somehow seems to annoy busybodies. I'm not entirely sure why. But it certainly does.

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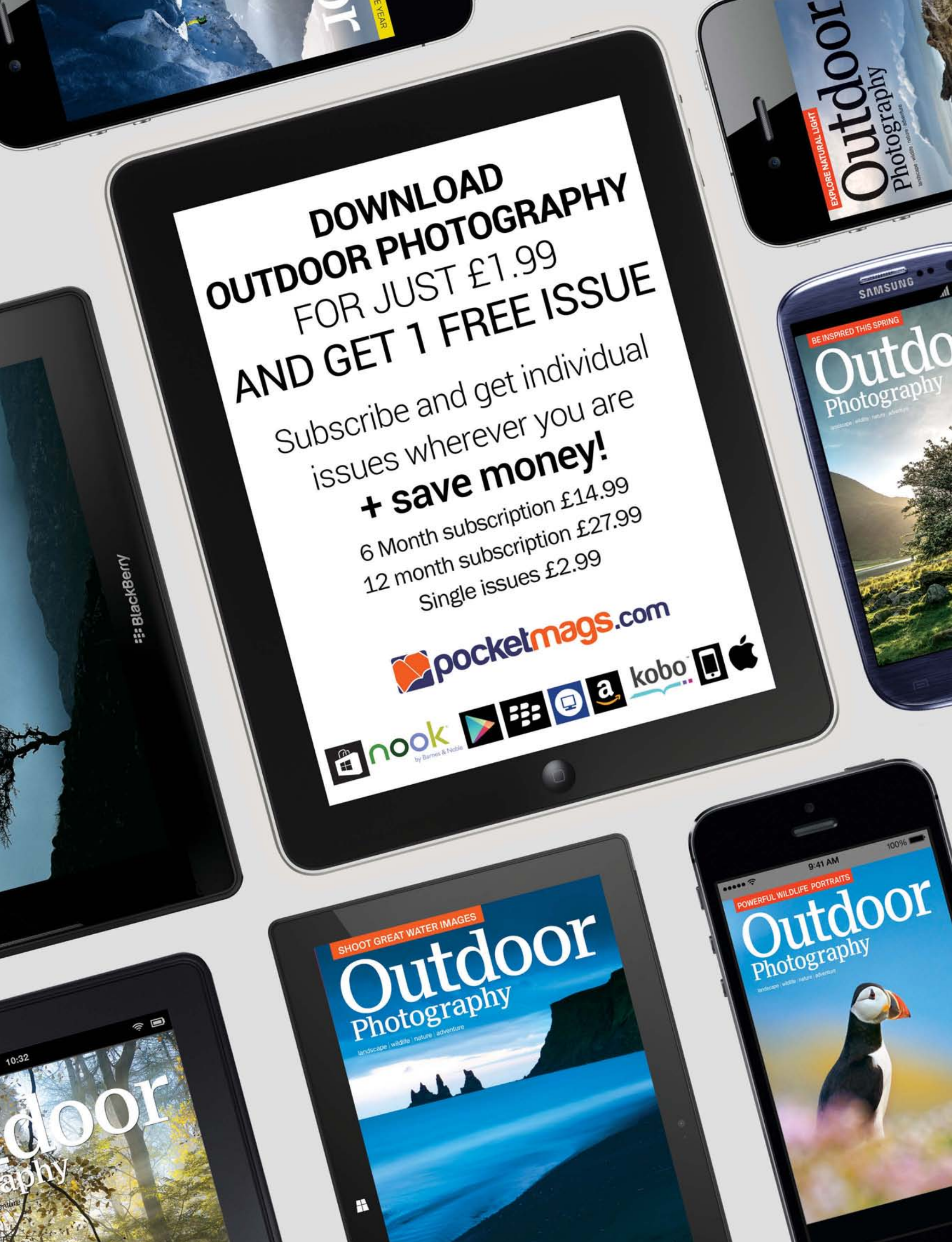
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Quick guide to Adobe Camera Raw workflow

Panoramic landscapes competition results

10 great viewpoints to shoot this month

Outdoor Photography

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VIEWPOINTS

☐

My images were all taken in the month of

The name of my location

(We are currently looking for images taken in November, December and January)

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☐

ONE THING THIS MONTH...

☐

WATER

Please supply captions and full technical details for each image

LETTERS

☐

WHERE IN THE WORLD?

☐

OP READER DAYS

☐

(I have included my full contact details, including daytime telephone number)

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☐

Please include a short synopsis and up to five accompanying images

I have included a SAE and would like my work returned ☐

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Lewes, East Sussex, BN7 1XN

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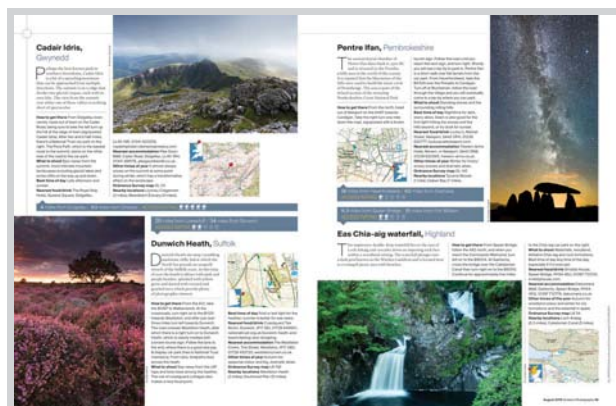
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VIEWPOINT OF THE MONTH

Your location pictures and words could earn you up to £200! Send us up to 10 of your best digital images or slides from your favourite UK & Irish viewpoints. If they're selected, we will commission you to write up your location.



VIEWPOINTS

Your photos of your favourite locations could earn you £50! Send us up to 10 of your best digital images or slides and, if one is selected, you will earn £50.



READER GALLERY

Send us your very best outdoor images, and if you're chosen as our winner you will receive a Lowepro Photo Sport 200 AW, worth £149. Perfect for photographers on the go, it has a raft of great features, including an Ultra-Cinch Camera Chamber to protect your gear, built-in All Weather cover, and a dedicated hydration pocket.

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IF YOU ONLY DO ONE THING THIS MONTH...

Take on our photo challenge – send us your best water photographs (see page 111), and as well as having your image featured in the November 2015 issue of *OP*, you could also win a superb ColemanAravis 2 tent, worth £99.99.



LETTERS

Write to us! Please send your views, opinions and musings to claire.blow@thegmcgroup.com, or send your comments to us by post. If your letter is published as our 'Letter of the Month' you'll win a prize; this month we gave away a copy of Thames & Hudson's *The Lost Tribes of Tierra del Fuego*.

Please note: letters may be edited.



OP READER DAYS

Register your interest for our soon to be announced *OP* Reader Days, and you could be joining us and some of our professional contributors at one of a number of great UK locations. Please send your full contact details, including name, postal address, and a daytime telephone number to anna.evans@thegmcgroup.com, or use our postal submission form.



Where in the world?

If you can name this volcano, which has been active for more than 2,500 years and last erupted in 1975, you could win a superb BioLite NanoGrid, worth £89.95!

Where is it?

The image shows an active stratovolcano that rises to over 5,000m and is famous for appearing in *The Lord of the Rings*. But is it?

1) Volcan Ojos del Salado, Chile

2) Mount Fuji, Japan

3) Mount Pinatubo, Philippines

4) Mount St Helens, USA

5) Mount Vesuvius, Italy

6) Mount Merapi, Indonesia

7) Mount Fuji, Japan

8) Mount Fuji, Japan

9) Mount Fuji, Japan

10) Mount Fuji, Japan

WHERE IN THE WORLD?

Tell us the name of the location featured on page 112 and this month you could win a BioLite NanoGrid Complete Charging and Lighting System, worth £89.95. Combining a flexible light source and and a power bank all in one, the NanoGrid is the ultimate portable lighting solution.



HOW TO SUBMIT

DIGITAL SUBMISSIONS

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PLEASE DO NOT ATTACH STICKERS TO YOUR CD

YOUR SUBMISSION – CHECKLIST

- 1 Send both low-res and high-res versions of your images
- 2 Add your own name to your image filenames
- 3 Write your name and contact details on your CD

EMAIL ENTRIES

We are unable to accept speculative submissions via email, so please do not send work in this way, unless requested to do so by a member of the *OP* editorial team.

WEBSITE SUBMISSIONS

You can send us links to your website, for us to view your general work only. Please note that strictly no correspondence will be entered into regarding website submissions. Send the link to opweb@thegmcgroup.com.

SEND POSTAL SUBMISSIONS TO:

Outdoor Photography, 86 High Street, Lewes, East Sussex, BN7 1XN

RETURN OF YOUR WORK

Please include a SAE if you would like your submission returned.

PLEASE NOTE

Due to the many submissions we receive from our readers each month, no correspondence can be entered into. If you have not heard from us within 10 weeks (except for Viewpoints) then it is unlikely we will be using your work in the magazine on this occasion.

IMPORTANT

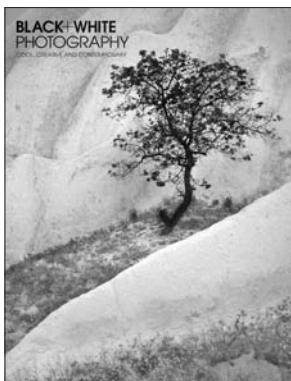
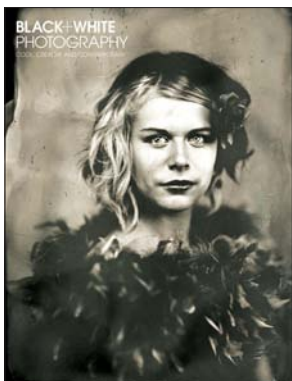
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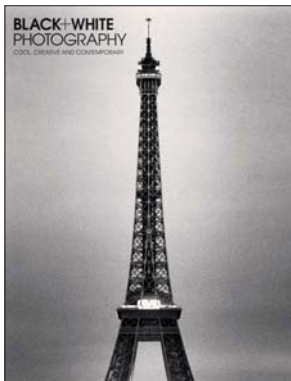
If you would like an exhibition or event to be included in *Outdoor Photography*, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance. You can also send information to the postal address (above).

NEWS STORIES

Is there a current and time sensitive story you'd like us to cover in our Newsroom pages? Please email details to claire.blow@thegmcgroup.com.



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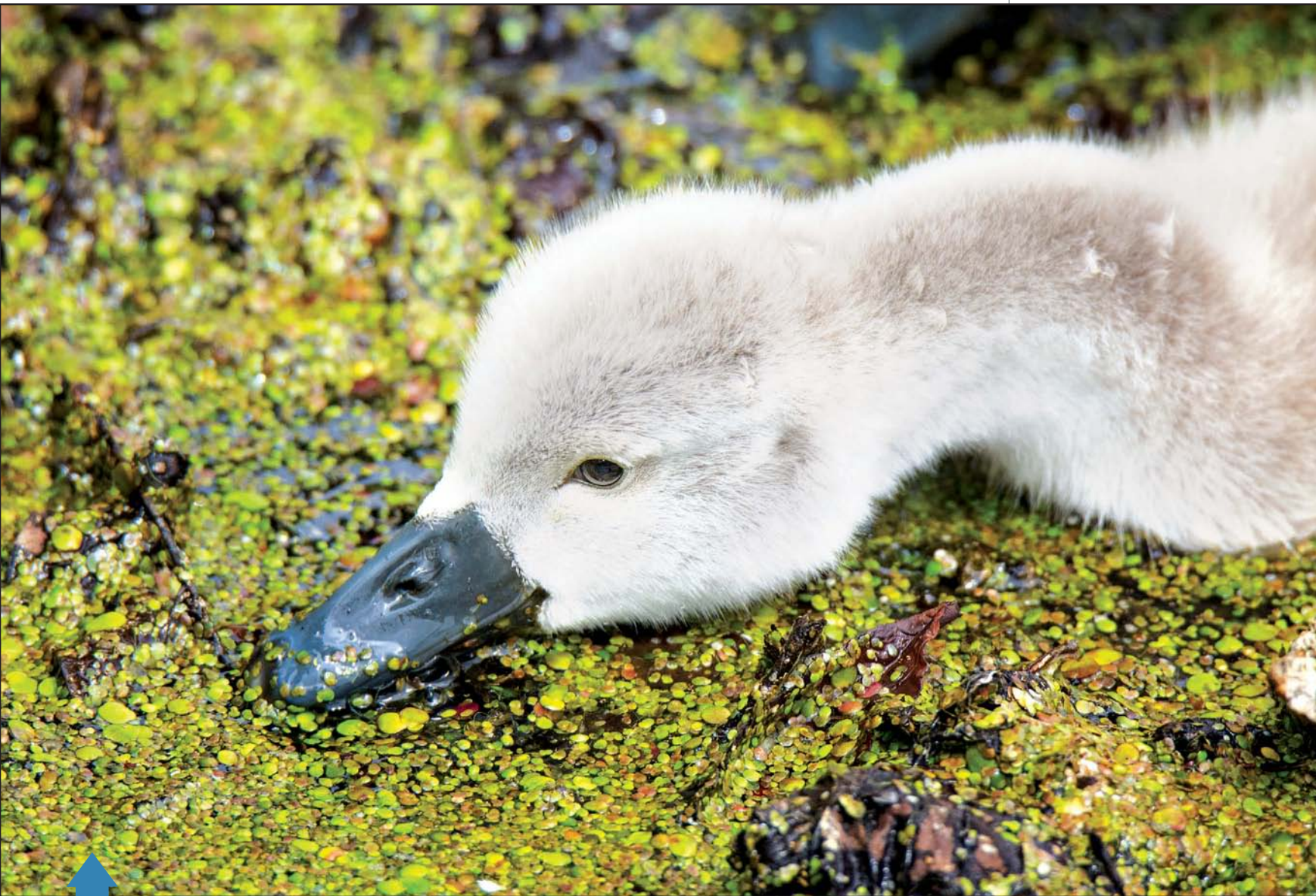
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GEAR ZONE

ACQUIRE

88 **Gearing up**

90 **Camera test**



NIKON D7200 - AN ALL-ROUNDER?

Andy Luck tries out Nikon's latest enthusiast DX-format DSLR

Samsung Evo Plus 128GB SD ▼

As well as having a faster data transfer speed and a larger storage volume than its previous memory card ranges, Samsung's two new collections, the PRO Plus and EVO Plus SD memory cards have 4K UHD support. With the 128GB SD card providing a UHS-I Speed Class 1 and Speed Class 10 reading speed of 80MB/s and writing speed of 20MB/s, this device is ideal for those who shoot video.

Guide price £88.89
samsung.com/uk



Panasonic Lumix DMC-G7 ▼

Panasonic's latest interchangeable lens camera opens up a new range of creative possibilities with its impressive 4K video and photo technology. Recording 1920x1080 HD footage at 50mp, the camera offers users different options to extract high-quality 8MP stills with its 4K Burst and Pre-burst shooting modes. It features a 16MP Digital Live MOS sensor, Venus Engine image processor, ultra-fast Contrast AF system and ISO extendable up to 25600. It also has a Random Filter that reduces chromatic noise to give natural looking shots.

Guide price £849
panasonic.co.uk



GEARING UP

Certainly Wood flamers ▼

Keeping your campfires burning brightly this season, Certainly Wood's flamers are made from hardwood, meaning burn time is longer with a more intense heat. Created with just two ingredients, twists of wood wool that are then dipped in melted wax, these flamers are odour free and easy to light. Based in Hereford, Certainly Wood sources its firewood and kindling sustainably from nearby woodland.

Guide price £5.99 for a pack of 50
certainlywood.co.uk



Click Elite Contrejour 35 ▼

Aimed at photographers who get their kicks from adventuring in the great outdoors, the Contrejour has two compartments: one for your camera gear and one for other kit, such as hiking equipment and extra clothing. Keeping your gear secure is the Cradle Zone camera bay, which is accessible through the back of the pack. With an internal aluminium frame, padded shoulder straps and additional support from load lifter straps, the Contrejour is ideal for those who carry heavy kit. The pack also has a comfort-moulded back panel, which resists snow and dirt while retaining breathability.

Guide price £189
clickelite.com



Biolite NanoGrid ▼

Bound to come in useful during your camping trips this summer, Biolite's NanoGrid is a portable lighting and power source in one. It combines the PowerLight – a 3-in-1 lantern, torch and power bank with a 200 lumen output – with two SiteLights, each with a 150 lumen output, which can be positioned up to six metres from the main PowerLight source. At the heart of the NanoGrid is a 4400 mAh lithium-ion battery with a USB source so you can keep it fully charged along with your other USB electronics.

Guide price £89.95
whitbyandco.co.uk



Nordisk Oscar ▼

Weighing less than 500g and with a temperature span of -6°C to +10°C, the Nordisk Oscar is currently the world's lightest three-season synthetic sleeping bag. Made with ultra-fine, seven-denier ripstop nylon, the sleeping bag is also eco-friendly as its synthetic filling is made from used plastic bottles. With more insulation at the bottom of the bag for heat retention and a central zipper engineered for excellent ventilation, you're sure to stay comfortable and have a good night's rest in this high quality sleeping bag.

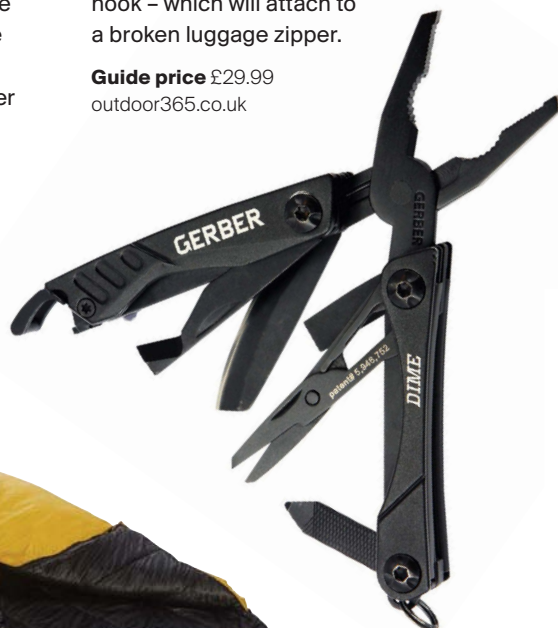
Guide price £239.95
nordisk.eu



Gerber Dime Travel ▼

A multi-tool designed for your keychain, Gerber's Dime Travel might be one of the most useful bits of kit you take on your adventures. Made from stainless steel, it has a total of eight tools, including pliers, wire cutters, scissors, medium and small flat drivers, a bottle opener and a zipper hook – which will attach to a broken luggage zipper.

Guide price £29.99
outdoor365.co.uk



Pentax K-3 II ▼

If you want a DSLR that produces optimum image quality, then Pentax's new flagship camera, the K-3 II, might just be what you've been looking for. Sharp images can be achieved with the camera's 24.35MP APS-C-format CMOS sensor, an anti-aliasing filter, Prime III imaging engine and 27-point AF system. The K-3 II also has a Shake Reduction mechanism and Pixel Shift Resolution System, which captures four images of the same scene by shifting the sensor by a single pixel for each image, then synthesising them into a single composite image. With a continuous shooting mode of 8.3 images per second, ISO extendable up to 51200 and a host of other features, the K-3 II is sure to impress photographers far and wide.

Guide price £769.99 (body only)
ricoh-imaging.co.uk



Mindshift Gear rotation180° Horizon 34L ▼

Mindshift Gear has expanded its rotation180° Horizon collection to include a larger backpack designed for outdoor photographers going on longer excursions. With the main compartment having a 34-litre capacity, the additional space means users can now fit a 13in laptop, 10in tablet, three-litre hydration reservoir and extra clothing, as well as all their necessary camera kit. The pack's exterior is made from water-repellent coating plus ripstop nylon so you can be sure your gear will stay dry and secure.

Guide price £202.50
snapperstuff.com (UK distributor)



Canon 10x30 IS II ▼

Featuring Canon's impressive optical Image Stabiliser technology, the 10x30 IS II binoculars are ideal for wildlife watchers wanting a steadier view for tracking fast-moving subjects. Giving excellent resolution, ultra-low distortion and edge-to-edge sharpness thanks to the doublet field-flattener lenses and Porro II prism-based optics, these binoculars also include Canon's Super Spectra lens coating (also found in the EF camera lens range) to deliver first-class colour reproduction and a brighter, clearer image.

Guide price £479.99
canon.co.uk



Nikon D7200

The competition is becoming fierce in the enthusiast DSLR market. **Andy Luck** puts Nikon's latest offering in this sector, the D7200, to the test to see if it can outperform its rivals

Guide price £890 (body only)

Contact nikon.co.uk



Sports and wildlife photographers have had a couple of new fast APS-C options to choose from lately: the Canon EOS 7D MkII and Samsung's mirrorless NX1. It was only a matter of time before Nikon joined the party, and sure enough we now have an update to the highly regarded Nikon D7100, in the form of the revamped Nikon D7200. Since the retirement of the D300s, the D7000 series is Nikon's top of the range APS-C DSLR offering, and they have a reputation for being very competent, high image quality cameras.

When I reviewed the Nikon D7100 some time ago, this impression was confirmed, with one exception; the frame rate and buffer performance were limited for an action camera. Naturally, the first question we wanted to answer with this

new camera was whether Nikon has solved the speed and buffer limitations?

The Canon EOS 7D MkII, a truly impressive sport and wildlife orientated APS-C DSLR and a camera that is probably the Nikon D7200's most obvious competitor, can shoot 10 frames per second and has a truly impressive 31-frame Raw buffer. If the Nikon D7200 is to be a true successor to Nikon's D300s, could it reach these impressive professional specifications of today set by the Canon?

When I first engaged Continuous High on the left-hand command dial of the D7200, I was surprised to find that it didn't seem as fast as my Nikon D810. It turns out that the D7200 can only shoot at five frames per second in 14-bit Raw; you have to switch to 12-bit Raw, which captures less colour information, to get

LIKES

- ✓ Build quality
- ✓ Superb image quality
- ✓ Class leading AF system
- ✓ Improved buffer
- ✓ Wi-Fi

DISLIKES

- ✗ Limited frame rate in 14-bit Raw
- ✗ No articulated or touchscreen LCD

below Geese in flight. The new Multi-CAM 3500 DX II AF system is extremely good for tracking fast action even in very low light. Nikon D7200 with 150-600mm lens, ISO 1600, 1/1000sec at f/8



up to six frames per second. The D810 can shoot seven frames per second in DX mode, with the battery grip. The D7200 is also quite a bit short of the Canon EOS 7D MkII's 10 frames per second and further adrift again from the Samsung NX1's blistering 15 frames per second.

On the plus side, however, the buffer of the D7200 is indeed greatly improved over the D7100, and claims to allow 18 frames to be captured in 14-bit Raw without filling the buffer, compared to the previous model's six frames. This is still short of the Canon EOS 7D MkII's buffer. That is not to say that the Nikon D7200 cannot handle action, however, and when it is switched to the useful 1.3x crop mode, for example, the frame rate rises to seven frames per second in 12-bit Raw, which, along with the improved buffer, certainly makes it feel more action orientated.

The D7200's Multi-CAM 3500 DX II 51-point autofocus (AF) system is also fantastic and a real strongpoint that makes this camera stand out. The new AF system is extremely fast, has terrific predictive focus and 3D tracking for locking on to moving subjects, and is very good in low light down to -3EV. Of all the cameras I have recently reviewed, this AF system feels the most foolproof.

TECH SPECIFICATION

Sensor 24.2MP DX CMOS 23.5 x 15.6mm

Resolution 6000x4000

Processor EXPEED 4

Exposure TTL 2016 RGB sensor

Shutter speed 30sec to 1/8000sec

HD Movie mode 1080 60p

LCD fixed, 3.2inch, 1,229,000 dots

AF Multi-CAM 3500 II autofocus with TTL phase detection, fine-tuning, 51 focus points

Max frame rate 6fps (7fps in 1.3x crop)

Sensitivity ISO 100 to ISO 25600

Flash Pop-up, GN12, 1/250sec sync

Storage Twin card slots, SD, UHS-I, SDHC and SDHX cards

Connectivity Wi-Fi, NFC, Hi-Speed USB, HDMI type C, Stereo Mini Jack

Power EN-EL15 battery

Size 135.5 x 106.5 x 76mm

Weight 765g



Picture quality is also exemplary, with the 24.2MP CMOS sensor, with no optical low-pass filter, providing terrific detail. Combined with the EXPEED 4 Image Processor, the D7200 can pull off that amazing trick we have seen with other recent Nikons, where even grossly underexposed shadow areas can be pulled up in post-processing with very little penalty in the form of noise. Again, of all the other cameras I've used this year, the D7200 feels the most forgiving in respect of exposure latitude.

Build quality is also first class, with the magnesium alloy body being weather, moisture and dust sealed. In the hand, the camera feels very much like the APS-C version of the full-frame D810 and D750. Unlike the D750, however, which sits above it in the product range and has

a tilting screen, the D7200's 3.2in, 1,229K-dot LCD is fixed and does not articulate. Nor is it a touchscreen like the D5500, which is below it in the range. Nearly all the competing mirrorless cameras hot on Nikon and Canon's heels offer tilting or articulating LCDs, which makes its omission on the D7200 all the more inexplicable.

The camera has a decent shutter life expectancy (150,000 actuations), and there is a commendable 15% improvement in battery life. The inclusion of twin SD card slots, with SD, SDHC, and SDXC card compatibility, is also to be applauded, as is the big and bright viewfinder with 100% coverage. Wi-Fi and NFC is also now built in, making it easier to quickly share images and allowing limited control of the camera for remote shooting.

above Long-tailed tit. Colours and tones are lovely, and masses of fine detail can be had from the 24MP sensor and lack of low-pass filter. *Nikon D7200 with 150-600mm lens, ISO 800, 1/640sec at f/8*

VERDICT

I thought Nikon's next APS-C flagship would answer the call of the D300s but, to be frank, competitors are now improving their offerings so quickly that the case for a D400 seems even more pressing. Speed aside, however, the D7200 is probably the best all rounder in its class with superb image quality and a fantastic AF system.

RATINGS

Handling	97%
Performance	92%
Specification	97%
Value	94%

OVERALL
95%

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1080p
movie mode



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1080p
movie mode



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1080p
movie mode
full frame
CMOS sensor



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1080p
movie mode



NEW 7D Mk II £1499

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Canon EOS 5D Mark III

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Full Frame
CMOS sensor



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CMOS sensor



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movie mode



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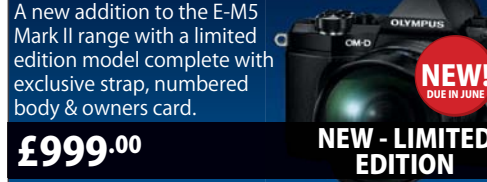
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The recent Northumberland workshop exceeded my wildest expectations. I learnt more in the four days with you than I had in all the previous workshops combined. Your relaxed style and willingness to explain your own method of working was a revelation. Even more so was the considerable time you spent with each participant improving their own technique and knowledge. - Keith Weil April 2015



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SEPTEMBER 2015

FIFE Coastal Workshop 10th - 13th
3 nights dinner bed and breakfast £645.00 (1 place)

OCTOBER 2015

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2 Nights Dinner Bed and Breakfast £445.00 (Sold Out)

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NORTHUMBERLAND 16th - 19th
3 nights dinner bed and breakfast £545.00 (1 Place)
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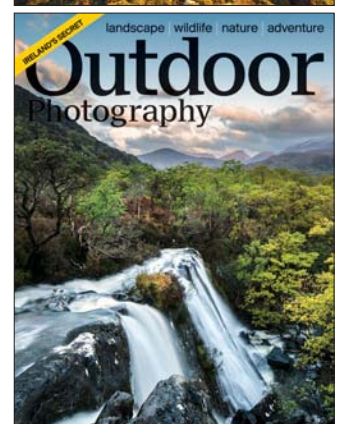
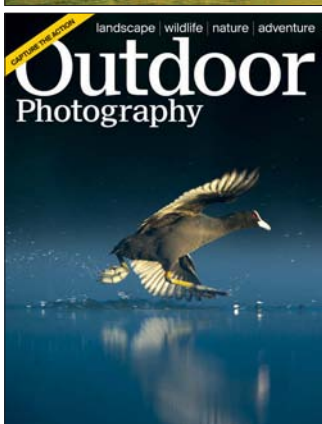
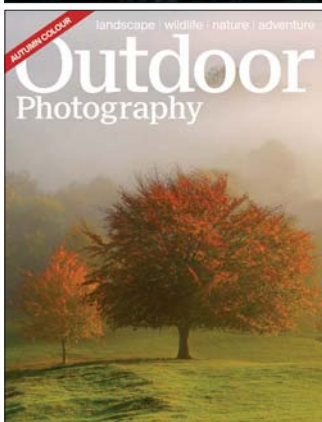
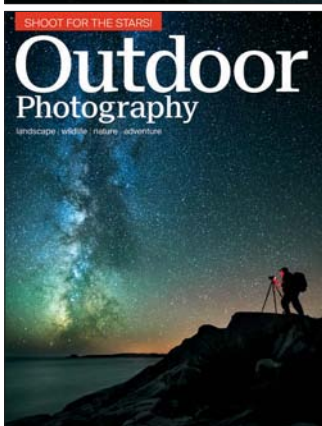
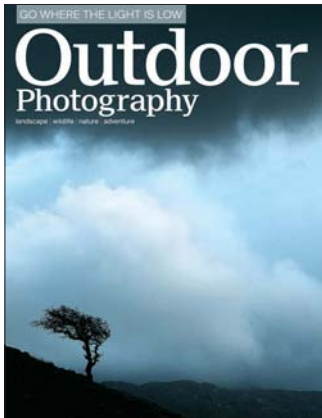
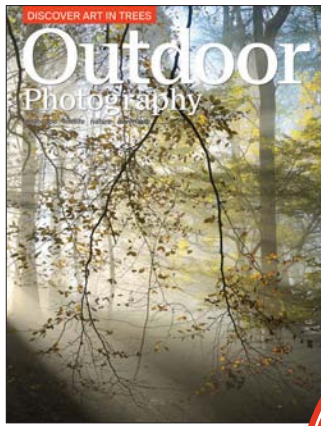
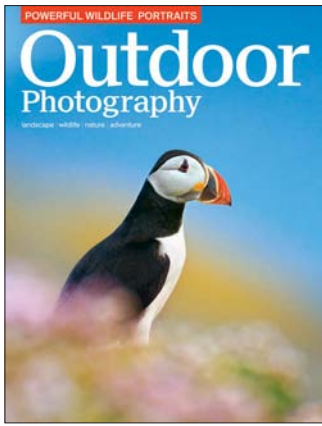
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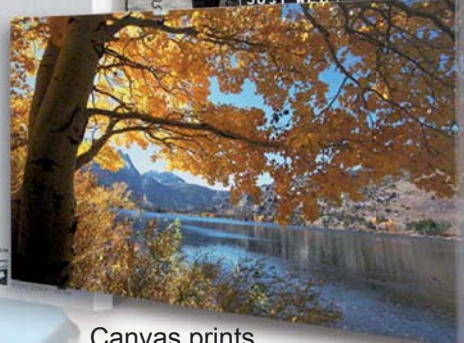
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Golden Eagle Experience in Leicestershire 2015 Dates £99
July 17th, August 28th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs. £109

August 22nd; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. New Cheetah Cubs for 2015

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Big Cats at WHF, Smarden in Kent £149

August 8th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden in Kent

- Specialist event for just 6 photographers - includes Jaguar £199

August 6th, August 7th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

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Gorillas & African Safari Experience, Port Lympne £149

July 5th, Aug 9th, 23rd, 30th; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, Deer.

Birds of Prey Workshop, Bedford £99

July 18th, 19th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding wooded locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey. £139

July 7th, 8th, 10th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Hedgehog, Harvest Mice & various Deer. This is possibly Englands longest established photographic venue. 2 sessions with the foxes, sometimes only inches away from you. Time is spent inside enclosures with Foxes, Otters & Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through for any subject today.

Small Cats Workshop, Welwyn, Herts. £99

July 13, Aug 24 Aug 31; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured recently on TV on Animal Planet. Small groups. Tuition



6 Night Residential workshop in Aviemore, Scotland £1465

October 25th to 31st; We will spend one day photographing a Golden Eagle & various Birds of Prey at 2 locations with John Wright of Photographers on Safari. There will be a second day with the birds under the direction of Neil McIntyre. 2 days are spent in the Highland Wildlife Park. We will have special access to Polar Bears, Amur Tigers and Japanese Macaques plus a private feed with the Wolverine. See Red Deer, Prezwalski's Horses, European Elk, Bison & Yak in huge, natural enclosures. Many other animals also. View Badgers & Pine Martens from a specialist night-time hide. Spend a day at Neil McIntyre's feeding sites for Red Squirrels, Crested Tits and other local birdlife. Top quality accommodation included. A host of amazing photo opportunities will be provided on this action packed workshop.



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF

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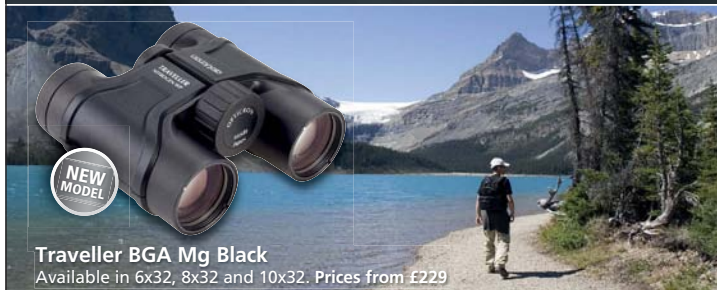
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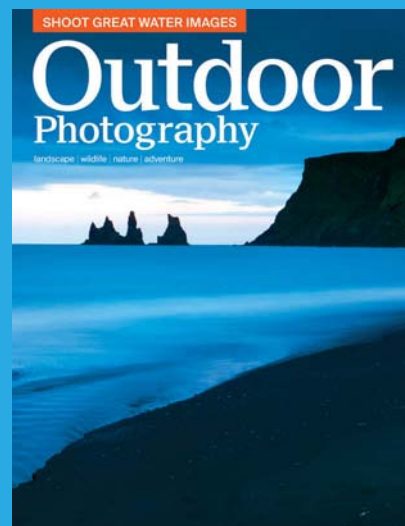


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IF YOU ONLY DO ONE THING THIS MONTH...

Natural light

In our April issue, we challenged you to take your most compelling natural light landscape photos, and you wowed us with your results. Here is the winner of the Manfrotto 30L Off Road backpack, and our 11 runners-up



WINNER

Simon Swales

above North Goatfell, Cir Mhor and Caisteil Abhail from Goatfell on the Isle of Arran. I wild camped on the summit of Goatfell to photograph the Arran peaks at sunset and sunrise. On exploring the summit I found a little pool of water among the rocks, so I set up behind it and waited. When the light came, it illuminated the western flank of North Goatfell and the rocks around the pool. Everything else was in shadow, giving some great contrasts. The dark clouds reinforced the ominous feeling of the approaching weather.

Fujifilm X-E2 with Fujinon XF 14mm f/2.8 R lens, ISO 200, 1/4sec at f/11, Lee 0.6 ND grad, Giottos, tripod
simonswalesphotography.co.uk



Mia Olovsson

above A small, local storm cell brewing just off the north-west coast of Denmark. I was pleased to be able to capture two very different feelings in this photo: the stillness of a calm ocean lazily meeting the beach, and the energy-filled cloud being fuelled and formed by the afternoon heat. Canon EOS 70D with Canon 24-105mm lens at 24mm, ISO 100, 2sec at f/22, ND filter, polariser miaolovsson.dinstudio.se

Mark Helliwell

right I had driven past this view of three trees on a hill in Wildboarclough, Cheshire, many times before without stopping to photograph it. On this occasion, the early morning mist and pastel-coloured sky transformed the scene and made it more photogenic. Nikon D800 with Nikkor 28-300mm VR lens at 62mm, ISO 100, 1/13sec at f/11, 3-stop soft ND grad, tripod markhelliwell.com





Stuart Scott

above While trekking the Grande Traversata delle Alpi in Italy, I was departing from Rifugio Vulpot above Lago di Malciaussia in the Graian Alps when a sunbeam briefly penetrated late afternoon storm clouds. It illuminated the fine mist that had appeared, and lit a white farmhouse above the lake. The camera was out and activated just in time to capture this image before the sunbeam quickly faded. Canon G12 with 6.1-30.5mm lens at 18.1mm, ISO 100, 1/160sec at f/6.3

Andy Teasdale

opposite (top) This image was taken shortly after dawn on an August morning in 2012. Working as a mountain guide, I was on my way up La Luette peak in the Swiss Alps, with the morning mist and haze in the Val d'Hérens being slowly warmed by the sun. Converting the image to black & white seemed the best way to accentuate the dark, shady mountains and the rising valley mist. Nikon D300s with Nikon 24-120 f/3.5-5.6 lens at 55mm, ISO 200, 1/640sec at f/11, handheld andyteasdalemountainphotography.co.uk

Frank Leavesley

opposite (bottom) This photograph was taken just after sunrise during spring last year on the South Downs in Hampshire. I loved the light on the fields with the lone tree and contrasting shadows. Nikon D800 with Nikkor 70-200mm VR lens at 140mm, ISO 200, 1/250sec at f/11, remote release, tripod easystockimages.com





Graham Hobbs

opposite (top) I had a long drive ahead of me from Aberdeen to Bristol, but was determined to go via the Cairngorms, as the mountains in April were still in winter garb with patches of snow and numerous meltwater streams. I had to leave in the dark, but was rewarded by the sun rising as I drove through the mountains.

Pentax K10D with SMC Pentax-FA 28-105mm f/4-5.6 lens at 58mm, ISO 200, 1/125sec at f/6.3, handheld

grahamhobbs.co.uk

Steve McDonald

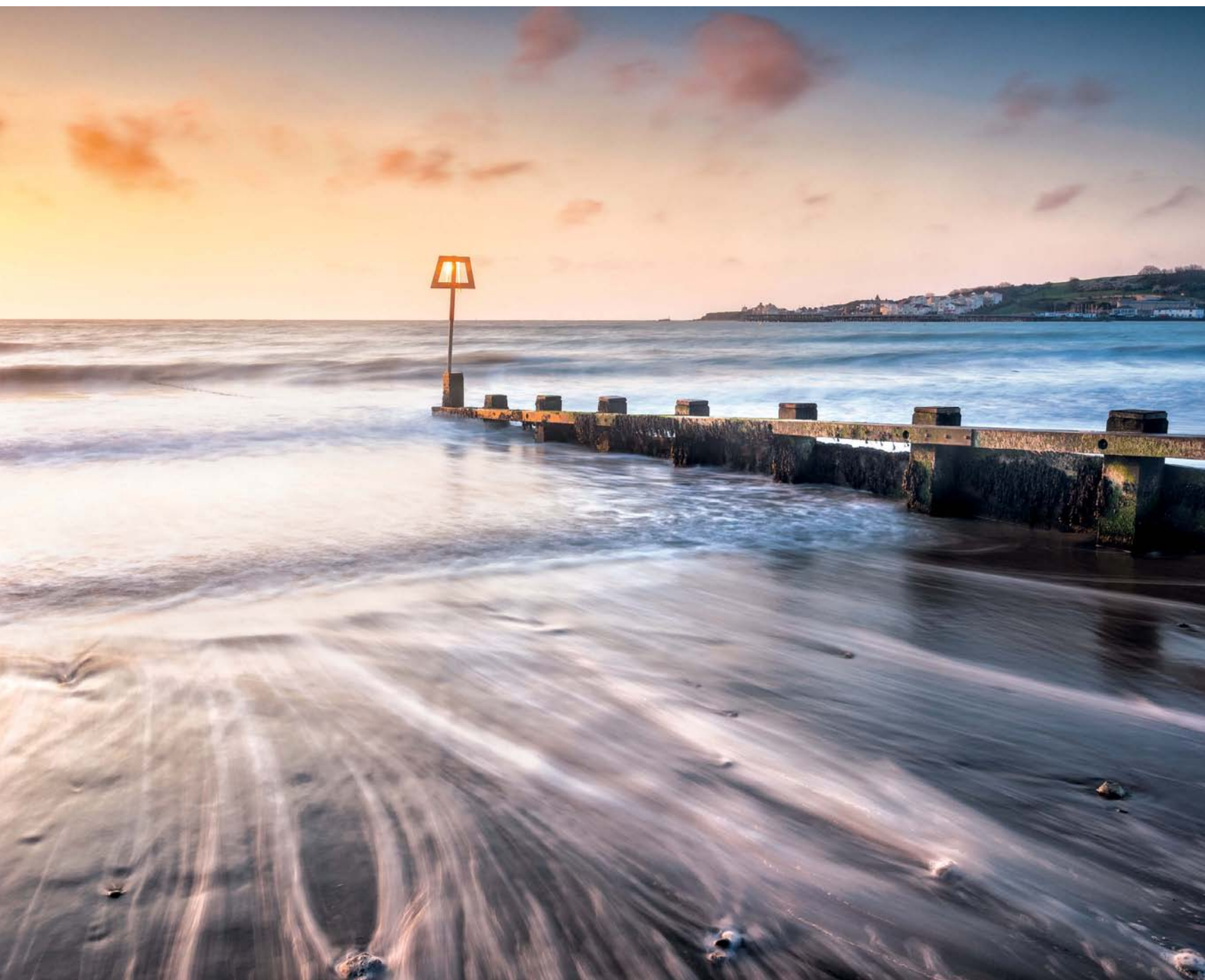
opposite (bottom) This is an image of St Mary's lighthouse in Whitley Bay, Northumberland. The light was grey and flat and it was blowing a gale so I decided to use my Lee 10-stop filter to create some drama on the water and in the reeds in the foreground. The blue tint from the filter gives the image more punch, and I particularly liked the way the colours of the foreground came out too.

Canon EOS 5D MkII with Canon 24-105mm L lens at 105mm, ISO 100, 15sec at f/13, polariser, Lee 10-stop, Manfrotto tripod
african-mystique.co.uk

Julian Baird

below I almost didn't take this shot of the groynes, which protect Swanage beach from erosion. It was a bitterly cold morning and I was tempted to just go home. Fortunately, a friend lent me a pair of gloves so I could brave the cold a little longer. It was then a matter of waiting for the best light and the right sea conditions. This shot was the last one of the day.

Nikon D750 with Nikkor 16-35mm f/4 lens at 26mm, ISO 100, 2.5sec at f/9, cable release, tripod
julianbaird.me





Geraint Evans

opposite (top) From Brothers Water, in the Lake District, I walked over High Street and Stony Cove Pike on an amazing day when a cloud inversion covered the valleys. While waiting for sunset, I saw two walkers descending Middle Dodd on the far side of the Kirkstone Pass. I had just enough time to change lenses and frame them against the cloud and light.

Nikon D3100 with Nikon ED 70-300mm lens at 230mm, ISO 100, 1/80sec at f/11, Manfrotto Befree tripod

Julian 'Pod' Parton

opposite (bottom) During a road trip last September, our first stop was at Glenridding in the Lake District. One morning, the light was great, with mist on the lake and hills – the scene was just waiting to be photographed!

Canon EOS 5D MkII with Canon EF 17-40mm f/4 L USM lens at 33mm, ISO 100, 1/20sec at f/16, Tiffen ND 3.0, tripod

David Henderson

right During a walk around the outskirts of Malham village in the Yorkshire Dales, changeable weather held the prospect of light breaking through to illuminate patches of the land ahead. I simply had to wait for the right moment, which, when it came, was complemented by a threatening sky above.

Olympus E510 with 14-42mm lens at 18mm, ISO 100, 1/10sec at f/18, polariser, ND grad, Velbon tripod



YOUR NEXT CHALLENGE

Water

From seas and rivers to lakes and waterfalls, water is one of the most rewarding subjects to photograph. Whether it is freezing the dynamic detail of a crashing wave or showing the milky smooth journey of a river through a landscape, there are many different approaches to capturing the essence of water in the outdoors. For top advice, make sure you read Lee Frost's superb guide on page 26, and then head out to take your own interpretations of water. We can't wait to see what you create.

Enter and you win a superb Coleman Aravis 2 tent, worth £99.99!

The winner of the water photography competition will not only have their winning image published, along with our selection of runners-up, in the November issue of *OP*, but will also receive a Coleman Aravis 2 tent. A lightweight and stable two-person tent, the Aravis 2 is ideal for campers who need to keep their gear weight down. It offers dependable protection from both wind and rain, while its handy porch allows you to keep your kit organised. It can be pitched as one, to avoid getting the inner wet when putting it up in the rain, and features 7001-T6 aluminium poles, taped seams, and polyester groundsheet and outer. It tips the scales at just 2.4kg. To find out more go to coleman.eu

Closing date for entries is 1 September 2015

See page 84 for an entry form and our terms and conditions.





Where in the world?

If you can name this volcano, which has been active for more than 2,500 years and last erupted in 1975, you could win a superb BioLite NanoGrid, worth £89.95!

Where is it?

The image shows an active stratovolcano that rises to over 2,000m and is famous for appearing in *The Lord of the Rings*. But is it:

- a) **Volcán Osorno, Chile**
- b) **Arenal Volcano, Costa Rica**
- c) **Mount Ngauruhoe, New Zealand**

The correct answer and the winner's name will be published in OP197 (on sale 24 September). Send your answer to opcomp@thegmcgroup.com, stating 'Active volcano' as the subject, or drop it in the post to: Where in the world – 'Active volcano', OP, 86 High Street, Lewes, East Sussex, BN7 1XN.

Deadline for entry is midnight on 17 August 2015.

THIS MONTH'S GREAT PRIZE

BioLite NanoGrid Complete Charging and Lighting System

WORTH
£89.95

This month's winner will receive a BioLite NanoGrid, worth £89.95. The clever device can fit into the palm of your hand but gives you a powerful and flexible lighting and power bank all in one. Combining the PowerLight – a light source that provides a 200-lumen lantern or a 250-lumen torch – with two SiteLights on flexible cables that give 150 lumen each, it is the ultimate lighting solution on the move. The NanoGrid battery can be recharged from any USB source and can then recharge your smartphone or other USB chargeable gear up to three times.

To find out more, go to whitbyandco.co.uk



MAY ISSUE WINNER

In OP191 we asked you to name the mountain featured in the photograph. The correct answer is:

c) **K2, Karakorum**



The winner of the Case Logic Kontrast pro-DSLR backpack is Tom Gilland from West Calder. Well done, your prize is on its way!



I felt I needed to get more out of photography and looked for a way to develop my skills, but more importantly artistic awareness. The OCA was a great place to start and since then I have never looked back. The course opened my eyes to the visual world I live in, I look at things differently now, I see pictures and meaning all around. The OCA taught me that photographs are not simply pictures, they are precious objects that convey meaning and narrative.

Shaun Clarke
Photographer

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*According to CIPA Standard 12/2014.

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